MUSICAL AMERICA

Founded in 1898 by JOHN C. FREUND



Three Was Decidedly Not a Crowd When This Trio of Notables of Music Returned to America Recently on the Majestic: Left to Right, Tito Schipa, Tenor of the Chicago Civic Opera; Vladimir Horowitz, Russian Pianist, and John McCormack, Famed Irish Tenor

BOSTON SYMPHONY IN LOURIE WORK: HADLEY IS GUEST

"Sonate Liturgique," by French Composer, Given Premiere in United States by Koussevitzky-American Composer Conducts Three Concerts, Including Several of His Works

B of Jan. 2 and 3, Serge Koussevitzky placed on the program of the Boston Symphony the American premiere of Arthur Lourié's "Sonate Liturgique," in the form of four chorales. In two of the four movements a semichorus of contralto voices is added to small instrumentation of woodwinds, piano and double basses. The chorus was drawn from the Cecilia Society, trained by Arthur Fiedler.

ciety, trained by Arthur Fiedler.

The movements bear the titles "Sequence," "Song of the Passion" (with the Latin text of the "Tenebrae"), "Prosa" and "Hours of the Passion," to a Latin poem. The work draws heavily on plain-song sources. The twelve young women sang the difficult music excellently, Jesus Maria Sanroma had carefully worked out the piano part, Dr. Koussevitzky had lavished no end of pains on the score. Yet it was not well received either by the public or by the press. Apparently Mr. Lou-rié was not able to make intelligible the mystical, religious emotions which

of

supposedly gave birth to the work.
In contrast were the beauty and finesse of Beethoven's First Symphony and the epic power of the Strauss tone-

poem, "Ein Heldenleben." Dr. Koussevitzky used a small orchestra for the At his hands it was a thing former. of rare delicacy and charm. The Strauss was given with rare magnificence and tonal splendor.

Hadley Is Guest Conductor

The concerts of the Boston Symphony in this city on Jan. 16 and 17, and in Cambridge on Jan. 15, brought Henry Hadley as guest conductor for the first of Dr. Koussevitzky's two the first of Dr. Koussevitzky's two weeks of mid-Winter vacation. Dr. Hadley played Haydn's Symphony in E Flat (B. & H. No. 1), Carl Mc-Kinley's "Masquerade" (for the first time at these concerts), his own tonetime at these concerts), his own tonepoem, "Salome" and his new suite,
"Streets of Pekin," for the first time
in Boston. He was well received. "Salome," which has been unfortunate
chiefly in being overshadowed by
Strauss's work on the same subject,
proved a colorful work. "The Streets
of Pekin" succeeds admirably in being
pleasing with felicitous touches of musical humor. Mr. McKinley's piece
proved interesting to the audience and
received much applause. received much applause.

(Continued on page 75)

Weinberger to Write Opera on Bret Harte Story

JAROMIR WEINBERGER, composer of "Schwanda," has in mind the composition of an opera based on stories by Bret Harte, according to a copyright dispatch by Whit Burnett from Vienna to the New York Sun. The composer is reported to have written his own libretto based on characters in "The Luck of Roar-ing Camp" and "The Outcasts of Poker Flat."

Furtwängler and Tietjen Chosen Directors of Bayreuth for 1933

Former to Lead "Tristan" Next Summer—Toscanini to Replace Muck as Conductor of "Parsifal"-Elmendorff Again to Direct "The Ring"

[Special Cable to Musical America]

BERLIN, Jan. 21.—Wilhelm Furt-wängler has accepted an invitation from Frau Winifred Wagner to assume the musical direction of the Bayreuth Festivals, beginning with the Summer of 1933. Heinz Tietjen, general direc-tor of the Prussian State Theatres, has similarly accepted the post of artistic director of the festivals beginning in the same year. There will be no festival in 1932, according to a custom which has now become established of omitting it every third year.

Changes have also been announced

for next Summer's festival. Arturo Toscanini will conduct the performances of "Parsifal" for the first time outside of Milan. Furtwängler will make his debut at Bayreuth, leading the three performances of "Tristan." Karl Elmendorff will again conduct "The Ring."

To Lead Five Performances

There will be five performances of "Parsifal" next summer at Bayreuth, all under Mr. Toscanini's direction. The dates are July 22, Aug. 2, 6, 9 and 19.



Sammet, Bayreuth

Arturo Toscanini, Photographed Last Summer in the Vicinity of the Festspiel-haus at Bayreuth, Where He Conducted "Tristan" and "Tannhäuser"

addition to conducting "Parsifal," Mr. Toscanini will also have charge of

the five performances of "Tannhäuser."
It is reported that Lauritz Melchior, the Tristan of last year's Bayreuth performances under Mr. Toscanini, will sing Tannhäuser at the first two representations of that work next Summer. At the remaining performances, the role will be sung by Sigismund Pilinszky.

PAVLOWA PASSES IN DUTCH CAPITAL

Noted Dancer Victim of Rapid Attack of Pleurisy

THE HAGUE, Jan. 23.—Anna Pavlowa, the famous Russian dancer, died here early this morning of pleurisy after an illness of only three days. The dancer had come here on tour from

Paris, and was taken ill on Jan. 20.

At first it was thought that her condition was due merely to a severe of grippe, but her attendant physician, Dr. Valaresky, finding that she did not respond to treatment, called in two prominent Dutch doctors. An emergency operation was performed yester-day, and later Pasteur serum was administered, but the dancer failed to rally and died shortly after midnight. It is thought that her failure to combat the illness was due to exposure following a railway accident recently near Her husband, Victor d'André, was with her.

Anna Pavlowa, considered by many the greatest dancer of the era, was born in St. Petersburg, Jan. 31, 1885. Her father died when she was only two years old. When she was eight, she was taken by her mother to a performance of Tchaikovsky's ballet, "The Sleeping Beauty," at the Marienskoi Theatre. From the first moment of the performance the child was carried away not only by the spectacle, but by the idea of dancing herself on the stage. She persuaded her mother to take her to the Imperial Ballet School, but the director told her that the regulations prohibited the acceptance of pupils of less than ten years.

Disappointed, the child made up her mind, nevertheless, that she would fill in the intervening two years with study. Accordingly, she read everything she could on the subject of dancing and attended all the performances which she possibly could afford.

Enters Ballet School

In 1895 she entered the ballet school and underwent its severe training for six years. Graduating in 1901, she was at once made premiere danseuse at the Marienskoi Theatre, where she had first been inspired to become a dancer. Her success was immediate and was duplicated shortly after in Moscow. She created sensations successively in Stockholm, Berlin and Paris.

Mme. Pavlowa's American debut was made in the Metropolitan Opera House on March 1, 1910, in the title role of Delibes's "Coppélia." On this occasion had as dancing partner Mikail Mordkin, whose dancing was received with almost at much enthusiasm as

(Continued on page 81)

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Loeffler at Seventy Finds All Music Good

Veteran Composer, in Rare Interview on Anniversary, Shows Mellowed Appreciation of Old and Modern Schools— Confesses a Predilection for the Saxophone— Finds Stravinsky Most Significant of Recent Figures, but Still Worships the Rebel Bach

By Alfred H. MEYER

OSTON, Jan. 20.—Approaching the span of three-score and ten, Charles Martin Loeffler, Alsatian by birth, but long domiciled in America, and now a dean of our composers, still maintains the modesty which has made him one of the least interviewed of noted artists. This month marks an especial milestone in the career of this composer of important music, for on Jan. 30 he will celebrate his seventieth birthday, an occasion on which he will receive the felicitations of many notables in the world of music.

To mark the occasion, the composer has been asked to write a work for chorus and orchestra, especially for the dedication concerts of Severance Hall, the new home of the Cleveland Orchestra in the Ohio centre. He will leave his Boston home and journey to the Middle West to attend the premiere of his work, "Evocation," as an honored guest early in February.

Charles Martin Loeffler en famille is a charming host. When the writer visited him recently, he preferred to turn our appointment into a visit. So we settled down to a time of "just visiting," an occupation which began in the middle of the morning and did not end until after the Boston Symphony concert in the afternoon.

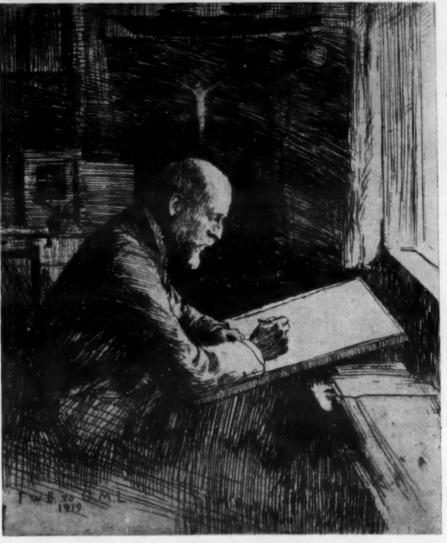
Wide Musical Interests

The chief impression one carried away from this pleasantest of days was of the wide range of musical interests of this septuagenarian, of the keenness and breadth of his critical insight. For those interests extend from the purest of plain-song to jazz and saxophones and Varèse's "Hyperprism."

One caught his enthusiasm as he told casually of spending an occasional month with monks in a monastery, as he described his favorite choir among the choirs of Europe for the singing of plain-song. "Pianissimos so soft that no strings could equal them, and yet perfectly resonant through the whole cathedral." But Mr. Loeffler criticized attempts to bring plain-song into modern use. "It is too slow, there are too many chords in the accompaniment, and it is spoiled if divorced from its original Latin." And he told with enthusiasm how he had once gathered a handful of boys and men and trained them in the performance of the "Dies Irae" for use in his own little parish church at Medfield.

Finds Beauty in Varèse's Music

At the other pole stood the Loeffler whose ear is attuned, whose mind is receptive to the most daring experi-



Charles Martin Loeffler, Noted Composer, Who Will Celebrate His Seventieth Birthday on Jan. 30, Seen at His Desk: From a Recent Etching

ments of the most adventurous among the latest generation of composers. For example—out of a number of them he chose Verese

he chose Varèse.

"I was fortunate enough to hear the Philadelphia Orchestra when they played Varèse's 'Hyperprism,' he said. It would be a negation of all the centuries of musical progress if I were to call this music. Nevertheless, I seemed to be dreaming of rites in Egyptian temples, of mystic and terrible ceremonies which history does not record. This piece roused in me a sort of subconscious racial memory, something elemental that happened before the beginning of recorded time. It affected me as only music of the past has affected me." Would that the know-italls had one-hundredth as much insight!

Likes Jazz and Saxophones

While men half his age are bewailing the "evils" of jazz, Mr. Loeffler hailed it as "the greatest renovating force of the present age." And he practises what he preaches. Did he not write, a few years ago, an excellent piece of pure jazz for Leo Reisman's orchestra? Admittedly it is the orchestrations and the new tone colors and the virtuosity that interest Mr. Loeffler.

Of the saxophone he is positively enamored. "Where else do you find such loveliness of tone, such flexibility of utterance? When 'cellos sound

weak, what they need is the help of one or two saxophones." And in his latest work, to be played soon in Cleveland, he uses three saxophones and a chorus of women's voices in addition to the orthodox orchestra.

Admires Stravinsky

One could hardly spend the better part of a day with a musician without touching upon the subject of Stravinsky. Mr. Loeffler regretted the frequently expressed belief that Stravinsky is "through." One will long remember the force, the burning directness of the statement, "Stravinsky is still the first among living composers, and Prokofieff is second." Then after a pause he said. "And there is no third." (Mr. Loeffler was not thinking of the older composers, such as Sibelius, to mention only one example, but of more recent figures.)

more recent figures.)

He waxed warm in his admiration of portions of Stravinsky's new "Symphony of Psalms," recently given its American premiere by Koussevitzky. "Never mind the title; what does it mean, what can it mean, a symphony of psalms? The conception of the last psalm, the 'Laudate' was a stroke of great genius—the way the oft-recurring word 'laudate' is always ardent, always in the mood of praise, yet never noisy, always expressive, mystically exultant.

"If only some of these composers knew better than to talk. Too often when they talk, they talk nonsense and spoil the effect of what they compose. How can there be a going 'back to Bach' or back to anything else? Music, as all art, goes forward, not backward. Nothing can ever go back."

A Bach Enthusiast

Having mentioned Bach, one must record the glimpse Mr. Loeffler gave of his insight into the works of that master and his contemporaries. "We hear Bach's modernism, his chromatic progressions spoken of. We should go farther. Bach broke all the rules. That is why we like him. Play through the entire forty-eight fugues. No two are alike; no two follow the same plan. Then play the fugues of the period 'according to rule'; you won't get through one of them. Bach wrote music to be alive, not to follow rules."

No, this was no young radical speaking; this was a composer about to celebrate his seventieth birthday. This was a composer who for sensibility, for erudition, for ability to express the more subtle things in his art, probably has no equal in the land—Charles Martin Loeffler.

One final glimpse of him before bringing these impressions to conclusion—a glimpse which shows the man in all the beauty of his modesty and his humility. We were seated at Symphony Hall. Henry Hadley, guest conductor of this concert, had just finished conducting his own "Salome." Mr. Loeffler said when Hadley was just concluding the work: "When I hear such music, I feel as if I knew nothing at all."

NOTED ARTISTS HEARD IN STOCKHOLM CONCERTS

Yvette Guilbert, Madeleine Grey, Casals and Spalding Appear—Mme. Torpadie Wins Applause

STOCKHOLM, Jan. 1.—In the concert field, Yvette Guilbert has been heard here this season in three appearances to sold-out houses, and a sensational success has been won by Marian Anderson, the Negro contralto. Our audiences were enthusiastic about the rich quality of her voice.

audiences were enthusiastic about the rich quality of her voice.

Pablo Casals and Albert Spalding have also appeared here. Madeleine Grey, the French artist, has given two programs, which must be classed as among the most interesting, from an interpretative standpoint, heard in this city in a long time.

city in a long time.

Greta Torpadie, widely known in the
United States, is resident here now and
made her first appearance before us in
a recital on Sept. 30. She was received
with considerable favored.

with considerable favor.

Mme. Torpadie has also been heard on the radio with orchestra, under the baton of Nils Grevilius, singing music by Handel, Purcell and Ravel, and later works by Stravinsky and Rimsky-Korsakoff. On Christmas Day she was to sing the soprano part in a performance of Handel's "Messiah."

B. F.

Richard Strauss's "Ariadne auf Naxos" is to be given for the first time by the Opera of Helsingfors, Finland. It will be sung in French.

Federation Biennial to Be Magnet for Club Leaders



Mrs. Edgar Stillman Kelley, National Chairman for the Biennial Convention of the National Federation of Music Clubs, Which Will Rally Representatives of Many Musical Fields

By RUTH HALLER OTTAWAY



HE Biennial Convention and National Congress loom large in the calendar of the Na-tional Federation of Music Clubs in the new year. The place, San Francisco; the red-letter dates, June

The choral phase of the Federation convention has become traditional. Beconvention has become traditional. Be-fore any policy involving choral ap-pearances was announced, choruses began requesting a place upon the con-vention program. At the present time the following choruses have made ap-plication and have been listed on the program:

Many Choruses Enrolled

Milwaukee Lyric Male Chorus (100 members); DePauw University Choir, Greencastle, Ind. (twenty-five); Rossini Club, Portland, Me. (twenty-five); Denver College of Music A Cappella Choir (thirty-two); Morning Choral Choir (thirty-two); Morning Choral Club, San Diego (seventy-five); Missoula Woman's Club, Missoula, Mont. (twenty); Schubert Choralists, Pasa-dena (twenty-seven); Milwaukee Women Singers (twenty-eight); Scandinavian Chorus, Portland, Ore. (200); Monday Musical Club Chorus, Portland, Ore.; Lucille Bethel Chorus, Newark, N. J. (thirty); Women's Lyric Club. Los (Arables (sixty)); Cadrage Club, Los Angeles (sixty); Cadman Quartet, Missoula, Mont.; Allied Arts Double Trio, Portland, Ore.; Philomel Singers, Seattle (forty); Burbank Choral Club, Burbank, Cal. (fifty); Seattle Orpheon (sixty-five); and the MacDowell Chorus, Portland, Ore. (sixty).

To Sing with Massed Chorus

The first ten to apply and to be accepted were given longer periods. These choruses will not only appear in solo work, but with a massed San Francisco chorus of 1000 voices will lead the assembly in singing Gounod's "Unfold, Ye Portals" at the opening of the convention, and also Handel's "Hallelujah Chorus," Cadman's "Chinese Flower Fête," Gaul's "List, the Cherubic Host," and other numbers compiled in the Federation Choral Collection, Book Three.

Prize Works to Be Performed

The Civic Chorus of San Francisco will sing the Brahms "Requiem." The San Francisco Symphony will include in a concert a performance of the Fed-eration Prize Symphony, which is now being selected from among works subbeing selected from among works sub mitted before Dec. 1. Presentations of the prize women's chorus, the prize string trio, and an American opera are also in prospect. "Municipal and State Subsidization of Music" as well as "College Music for the General Stukey subjects at the convention, will be discussed by noted speakers.

San Francisco itself will give evi-

dence as a notable example of mu-nicipal subsidization with its civic chorus, Civic Auditorium, in which concerts are given for the citizens, and expenditure of \$100,000 for music by the city supervisors.

College Requirements Studied

The Federation is pursuing its an-ounced special interest in "College nounced special interest in "Col Music for the General Student" investigating college music courses and giving information to its 400,000 members. As I am writing this message at Winter Park, Florida, where Rollins at Winter Park, Florida, where Rollins College is situated, it is pertinent to report that this renowned school of experimental education includes eighteen hours of practical music toward the Bachelor of Arts degree.

Permission was granted the Federation by the Association of American Colleges to secure a speaker upon the subject of "Music in College Curricula" for the annual meeting of the latter body in Indianapolis on Jan. 22. Dr. John Erskine will discuss this matter, which is so closely related to the development of musical interest and culture in America.

American Music Sponsored

The Federated Music Clubs are prom-The Federated Music Clubs are promising 50,000 hearings of American compositions in 1931, and are further making every effort to justify their existence, not only by exploiting the virtuosity of members, but by sponsoring projects designed to carry music into the actual life of the community and to develop a true "amateur spirit."

A book is being compiled relating to

A book is being compiled relating to home music interests. An up-to-date list of books on musical subjects has been prepared for distribution to members and libraries. American music has been selected for the sixth year course of study.

Young Artists' Contests Planned

Many young artists are now entering the contests which will culminate at San Francisco. There is special interest in the \$1,000 Women's Opera Voice Prize offered by Dema Harsh-barger, president of the Civic Concert Service, and in the prizes for men's and Women's voice, violin, piano, 'cello

and women's voice, violin, plano, cello and organ, amounting to \$6,000.

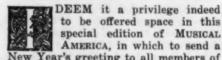
Above all, the Federation is endeavoring to answer the question, "What shall we do with our young American artists?" by developing city music centres, opera forces, choruses and orchestras, organized for the express purpose of giving engagements to gifted young artists.



Mrs. Elmer James Ottaway, President of National Federation of Music Clubs, Whose Personal Message to Club Members Throughout the Country Is Here Published

Biennial Convention Will Assemble Musical Leaders on West Coast

By JESSIE STILLMAN KELLEY



to be offered space in this special edition of MUSICAL AMERICA, in which to send a New Year's greeting to all members of the National Federation of Music Clubs and also to extend to them and their friends one more invitation to our National Biennial Convention, to be held in San Francisco June 20-29 next. Save for the present-day musical crisis, our chain of amateur clubs might be less bold in asking the entire musical world to take an interest in its coming national meeting, but existing conditions now demand the aggressive activity of all music groups, be they amateur or professional.

Largest Amateur Music Organization

Because of the almost countless numbers of our non-professional music club members, our organization, according to present-day findings, seems to have

taken on a new significance, owing to the great need of amateurs in keeping the interest of music-making alive. Have we not been told at several recent musical educational conferences that the hope of music depends almost entirely upon the amateur-the amateur performer and the amateur listener? Where else may be found a group of 500,000 amateurs employed in the pursuit of music merely because of their love of this divine art?

Many Professional Leaders

While many of our organization and educational leaders are professionals of the highest rank, yet, first and fore-most, we exist for the purpose of giv-ing, year in and year out, our amateur club programs, singing and playing the music of all countries, with special emphasis upon our native compositions.

In spite of our present anxiety, music in America cannot all be "canned,"

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Can Opera Be "Hard-Boiled" Like The Plays of The Day?

Questions as Relation of Music to "Modern Frankness" Raised by Weill's Daring "Mahagonny"

ALTHOUGH only in Krenek's "Jonny spielt auf" has America been given so much as a glimpse of the movement, Central Europe has had before it the question as to whether opera is to become "hard-boiled" like the drama on both sides of the Atlantic. Whatever is to be said of the "morals" of many operatic plots of the past, the romantic nature of the subjects and of their treatment has separated them by a wide gulf from the sex dramas and bedroom farces of the later day. Music always has lagged behind the other arts in those changes of style and period which have represented the veering of public opinion and the substitution of new points of view for an older outlook. Thus, the romantic movement, which began late in music as compared with the other arts, has governed opera until the present day.

The so-called "modern frankness" which has dominated literature and drama in the last decade and a half has scarcely been thought of, in this country, in relation to music, however universally accepted it has come to be with respect to books and plays. But "Jonny spielt auf," with its hotel chance amours, has been followed abroad by operas which can be regarded as attempting to make music do duty in reflecting "life," as the makers of books and plays are viewing life today. After "Jonny" came Kurt Weill's "Dreigroschen-oper," which transformed Gay's eighteenth century "Beg-gar's Opera," with its gallant highwaymen and elegant ladies of the town, into a present-day tale of crooks and street-walkers, with soiled lingerie replacing the elegant furbelows of the original.

In his "Rise and Fall of the City of Mahagonny," Brecht, the librettist of Weill's opera, went further and attempted to put into the mouths of his singers the equivalent of the 'obscenity" that has caused much censorship agitation with respect to both books and plays.

Will the musical public ever accept this view of the mission of the musical art? "Mahagonny," somewhat expurgated, survived the first savage attacks which forced its temporary withdrawal in Leipzig. Is it, or what it represents, here to stay? The noted Italian composer, G. Francesco Malipiero, and his wife recently attended a performance in Frankfort. Together they have written a discussion of the opera for readers of MUSICAL AMERICA.—The Editor.

By Anna and G. Francesco Malipiero

MUSICAL and intellectual Germany is being divided into two camps: those for and those against "Mahagonny," the opera by Kurt Weill, newest of Germany's young musicians, to words by Bert Brecht, poet and philosopher. In spite of hostility shown at the first performance in Leipzig, when the curtain had to come down long before its natural close, the work has been given in a number of German opera houses. But since its stormy first night it has had judicious cuts to defend it from accusations of communism.

It was our good fortune to hear it performed at the Opera House in Frankfort-on-Main. This was not, however, the historic evening when onehalf of the audience, feeling antago-nistic, threw "stink bombs" at the other half, which was enthusiastic. All precautions had been taken to prevent renewal of warfare; the theatre was lined with police, and the lights were kept on in full during the entire performance, leaving the auditorium almost painfully illuminated.

New Importance of Régisseur

There is no doubt of the importance 'Mahagonny" in the history of the theatre, for it establishes without doubt the régisseur and scenographer in certain cases (and this opera is one of them) as co-equal to the authors. Ber Brecht could not realize his "story" without Kurt Weill's music, but neither

of the régisseur.

In Frankfort there is a young man,
Dr. Herbert Graf, who will one day
make us forget the Reinhardts and the Gordon Craigs. With his presentation of "Mahagonny" he comes into his own. The inordinate difficulty of the twentyone scenes is resolved by an Elizabeth-an simplicity of staging. The grouping of the chorus at the side of the stage throughout the opera, the vivid movement of the masses (especially in the scene of horror when the hurricane threatens to destroy the town of Mahagonny), the silent mimo-dramatic acting of every "super" and chorister, the ingenious symbolism of the smallest detail, cause the setting, the scenic action, the silent acting of the masses, to be almost more important than music and words. After the fall of the last curtain, one's memory is haunted by the stage realization

of them could make themselves understood of their public without the genius

A Moralistic Tale

The libretto, in three acts and twenty-one scenes, can be briefly related. Sordid though it may sound, in the actual presentation it yields deep po-etic thought and potent ethical value.

Two men and a woman, who are criminals escaping from the police,



Gabor Hirsch, Frankfort

A Rehearsal of the A Rehearsal of the Prize Fight Scene in Kurt Weill's Sensational Jazz Opera "Rise and Fall of the City Mahagonny" on the Stage of the Frankfort Opera House. Dr. Herbert Graf, Stage Director, Is Seen Holding the Script in the Foreground at Left



The First Scene from "Mahagonny" as Given at the Frankfort Opera: The Three Fugitives from Justice, Moses, Fatty and Begbick, Are Shown "Stalled" in an American Desert When Their Automobile Breaks Down. Here They Establish the City of Mahagonny, the Guiding Principle of Which Is "Do As You Please"

meet with a motor breakdown not far from some gold-field in the American West. They resolve to found a town, Mahagonny, and carry out gold-digging operations on the miners' pockets. In the town there is to be an idyllic ex-istence of "no work." Mahagonny is soon famous, and all workers flock there to spend their money. This sudden rise is no lasting success. Discontent creeps in, in spite of all prices being lowered. A hurricane threatens to destroy the town, and during the fateful night Jim Mahoney (tenor and, therefore, hero) discovers and dictates the new law: nothing must be forbidden

At the last moment the hurricane dis-

sipates and the town is spared; life is resumed under the new law: eating, drinking, loving, betting and boxing flourish, as long as there is money to pay for it. The only offense and crime is to be without money. The day when Jim Mahoney cannot pay for his drinks, he is condemned to the electric chair. After his execution, there follow great demonstrations and processions against the rise in prices, and the downfall of the town of Mahagonny is forestalled.

Score Employs Jazz

The music is ever vivacious in its rhythms; moments of lyrical force are not lacking, especially in the duos be-

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Austria Plans Mozart Festival in Anniversary Year

Notable Celebrations to Honor Composer's Memory—New Version of "Idomeneo," Prepared by Richard Strauss, to Have Premiere—Haydn to Be Honored in 1932 and Brahms in 1933

By Dr. PAUL STEFAN

VIENNA, Jan. 10.—During the next few years there will be no lack of memorials in Austria, and particularly in Vienna. In the first place, 1931 is to be a Mozart Year. This year there will also be an International Congress of Critics held here. During the following year, 1932, Vienna will celebrate the two hundredth anniversary of Josef Haydn's birth. At the same time the whole German world will mark the centenary of Goethe's death, which is also to be celebrated musically in this city. During 1932, in connection with the Haydn Festival, there will be a great International Congress of Musicologists, and the International Society for Contemporary Music will also hold its festival in Vienna. Finally, in 1933, a great Brahms Festival will be given here, to mark the centenary of the composer's birth. It is rather a large program, as you see.

The reason why 1931 is to be a Mozart Year is that on Jan. 27, one hundred and seventy-five years will have passed since the composer's birth, and on Dec. 5, one hundred and forty since his death. These figures are not, perhaps, generally used for centenary festivals. Nevertheless, Austria has decided to make an exception for once. When this appears in print, the Mozart Year will have begun.

Special Committee Appointed

The year is to be inaugurated in quite a special way. There is an "Academic Mozart Committee" which has worked out the programs for the whole celebration. The first months will be dedicated to the memory of the young Mozart, to the works of his youth.

Mozart memorial festivities planned this month in Vienna in celebration of the composer's birth anniversary are as follows: Vienna—Jan. 25, Coronation Mass, 10 a. m., and concert in Stephan's Cathedral, 7.30 p. m.; Jan. 26, memorial performance of "Cosi fan tutte"; Jan. 27, celebration in all schools of the city and in the evening memorial performance of a Mozart opera in the Staatsoper.

During four days there will be excursions to various points of interest in the city.

Events in Salzburg

Events in Salzburg include: Mozart chamber music in the Mozarteum, 7.30 p. m., Jan. 25; concert of the conservatory in the Mozarteum, Jan. 26; Coronation Mass in the cathedral at 9 a. m.; festival in the room where Mozart was born at 10 a. m.; dedication of Mozart memorial tablet in the old Mozarteum at 11 a. m. and festival concert in the Mozarteum at 7.30 p. m., Jan. 27.



Wolfgung Amadeus Mozart, from a Contemporary Painting

In the Summer the works of the maturing man—that is, those of his Salzburg period—will be given. And next Winter, before the anniversary of his death, the works of the later years will be heard. Of course, the Salzburg Festival this year is being planned especially to contribute to the celebration.

Prelude to Mozart Year

A short time ago, there was a special prelude to the Mozart Year in Vienna. As everybody knows, Vienna remains the city of excellent musical dilettantes. Of course, conditions are not as they were at the end of the eighteenth century, when there was nothing uncommon in aristocratic families seeking a manservant who, in addition to his other duties, had to play the second violin in the home-quartet. It was the a common custom of everyday life for every home to perform the newest works of chamber music. During the whole nineteenth century and up to this day there has been many a home in Vienna where chamber music has been regularly performed. Especially, there were many physicians and lawyers of renown who had, and have still, their regular concerts in their homes. On these occasions one can see amateurs playing by the side of trained musicians, and, singularly enough, they play exceedingly well.

Banker Leads Own Orchestra

But that a banker should train and conduct his own musical forces of amateurs is not quite an everyday matter, even in Vienna. Such a one is to be found in Emil Bardach, a resident of this city, who is passionately fond of music, owns a large musical library and is a splendid pianist and an excellent choral singer. During the last few years he has given performances of master-works especially dear to his heart, with players he himself has brought together. These hardly ever include trained musicians.

A few weeks ago, with express relation to the Mozart Year, he performed the composer's "Requiem." From



Reiffenstein, Vienna

The Vienna State Opera, Which Will Give the World-Premiere of a New Version of Mozart's "Idomeneo," Arranged by Richard Strausz, to Mark the Composer's Anniversary This Year

every side his singer friends assembled. The soloists were artists of rank, the orchestra was his own—and the performance was splendid. I had been asked to write a few words on the special

character of the performance. When I arrived, I found the hall completely

"Idomeneo" Revival Scheduled

A culmination of the Mozart Year will be the new "Idomeneo" of the composer, which no other than Richard Strauss hopes to reclaim for the modern stage through a new arrangement. Mozart composed his opera in 1780 for the Royal Theatre of Munich. It stood in close relation to the Bavarian Court, which had previously resided at Mannheim, and also with the Munich Court Orchestra and its singers. (One of the latter was Aloysia Weber, afterward Mme. Lange, who helped to create many an operatic role written during Mozart's best years. A sister of Aloysia became Mozart's wife.)

Aloysia became Mozart's wife.)
When he got the commission from Munich for "Idomeneo," the composer was in the service of the Archbishop of Salzburg. To one of the latter's chaplains, the Abbé Varesco, was assigned the task of composing the text, so that both composer and librettist could work in constant communication with one another. Varesco fulfilled his stint not exactly badly, but very much in the style of his time.

Composer's Correspondence Preserved

Mozart himself, when it came to staging the work in the theatre, noticed that changes were necessary. From Munich, where the rehearsal took place, he wrote to the Chaplain Varesco in Salzburg—not directly, to be sure, but through his father, Leopold Mozart. In this correspondence Mozart's wishes, as addressed to his librettist, are preserved; and by it we gain a lively picture of the period, its theatrical ideals, and especially of the very interesting point of view of the twenty-four-year-old composer concerning all these questions.

In the following years, Mozart had

the chance to secure (for his "Don Giovanni") the best librettist of the time, Lorenzo da Ponte. But before that time he had to suffer very much from—let us say, short-lived texts, and

more than one wonderful operatic score of the great master has been lost because the play itself would be impossible on a modern stage.

The Abbé Varesco probably had in mind the composition of an opera seria. There are many long recitatives and a great many arias, most of them written for very high voices. For the theatre of that day, the part of Idamante was written for a male soprano. There are, moreover, very few ensembles.

Story of the Opera

The subject of the opera, however, is not bad. It concerns Idomeneo, King of Crete, who returns from the Trojan war, after having been absent for a long time. A number of Trojan prisoners have been sent home before him, among them Ilia, a daughter of King Priam. Ilia and Idamante, son of Idomeneo, love each other, but without acknowledging it. But Electra—the same character known in other operas of that name—who has found refuge in Crete, also loves Idamante.

When Idomeneo's ship approaches

When Idomeneo's ship approaches the coast, a terrible storm arises, and the king is saved only after having sworn to sacrifice to the gods the first being he meets ashore. (Cf. the story of Jephtha's daughter in the Scriptures.) This first living being whom he meets is his own son, but Idomeneo does not recognize him. When the father comes to know his victim, he tries to send him away from Crete, placing him with Electra aboard a vessel bound for Argos, where they are to live in future.

But another storm arises and a monster comes up out of the sea. The people learn of the intended misdeed. Idomeneo takes the guilt on himself, but Idamante is willing to die for his father if he can succeed in killing the monster. Ilia, in her turn, wants to sacrifice herself for Idamante. The latter really kills the monster, and an oracle announces that Idomeneo is to resign the throne, while his son is to be king and marry Ilia. With this happy solution and the joy of the people, the opera closes.

The music is among the greatest and most wonderful which Mozart wrote. But in spite of it the work, which shows greater inspiration in every scene, has never succeeded in holding

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With Flute, Fiddle and Pen-A Camera Pasticcio



"Billy" Guard, Genial Press Repre-sentative of the Metropolitan Opera, Practises on His Favorite Instrument, the Dulcet Flute.





Above, The Kiddies' Orchestra of Long Beach, Cal., Under a Stern if Diminutive Maestro, Essays an Outdoor Serenade.

Dr. Albert Einstein, Famous Discoverer of Relativity, Who Is Now Visiting America, Indulges in His Favorite Avocation as Violinist.



Jubilant Over the News That He Would Not Require an Operation on a Shoulder Injured Eight Years Ago, John Philip Sousa, Famous Band Conductor and Composer, Writes a New Composition at Johns Hopkins Hospital in Baltimore.



"Old Black Joe," in the Person of an Old Negro Admirer, Visits the Grave of Stephen Foster in a Pittsburgh Cemetery on the Anniversary of His Death, Jan. 13.

When Bach Was Court Organist to the Duke of Weimar

Thuringian City Rediscovers Bach as One of Its Leading "Native Sons" - Old Archives Yield Secret of His Exact Dwelling Place During Sojourn There from 1708 to 1717-Tablet Now Marks Spot

By HOWARD D. McKINNEY

THE little town of Weimar, Germany's Kulturstadt nestling among the foothills of the Thuringian forest, almost in the exact geographical centre of the republic to which it gave a constitution, is a town which is largely concerned with its past. In spite of its location on one of the busiest rail lines of the Reich and on the main motor route to the popular Thuringian hill resorts, little of the hurry and none of the worry of present-day Germany seems to have penetrated its iso-lation. Secure in its position as a fountain-head of Germanic culture and perfectly content with its serene present, Weimar lets the rest of the world go by, wraps itself in the glories of its past and dreams on.

What memories crowd the mind of the visitor as he walks these winding streets! Seemingly every second or third house has some association with Goethe or Schiller, both of whom lived here in the days of Duke Karl August—worked, loved and died here. Here Herder preached in the village church and here Wieland wrote, both of them supported by the munificent and intelligent Weimar court.

Here, under the watchful eye of the Countess Wittgenstein, whose ménage stood on the Altenberg, a hill just outside the town, Liszt lived for years as the Court Music Director, the centre and principal exponent of the then new German music. The interested visitor German music. The interested visitor in a few moments can summon a clear vision of the town's glorious past, for everywhere are memorials and monuments, shrines which suggest to the pious tourist the great part which this little Thuringian city has played in the artistic and intellectual develop-

Weimar Rediscovers Bach

Until recently, however, there has been no mention made of one whose association with Weimar strongly supports her claims as being a great centre of cultural development. In so far as visible reminders were concerned, Johann Sebastian Bach might never have lived in Weimar; he might never have written his greatest organ works here, and he might never have gone out from here as the most celebrated organ virtuoso of his time. This curious hiatus can best be explained, not —as Terry suggests in his biography of Bach—by saying that it was due to the insensitiveness of the Weimar in-habitants to the situation, but rather because of a peculiar lack of tangible evidence of Bach's connection with the town in the past.

Most of the castle in which he made

music for the Duke is "rubble beneath the building which Goethe later raised upon its charred ruins." The bizarre chapel in which he played and where he first tried over his great organ works was entirely lost in the rebuild-



Left, Entrance to the Yellow Castle, Where Bach First Played in Weimar, as It Appears Today. Right, the Interior of Duke Wilhelm Ernst's Incongruous Chapel. The Organ Which Bach Played Is Situated Just Under the Roof

ing of the palace. No one seemed to know exactly where the house in which Bach lived and worked had stood. The poignancy of more recent memories seemed to have obliterated Bach's name in Weimar, and the town did not seem to recognize its proper position as a Mecca for Bach pilgrims.

Ancient Documents Unearthed

Now this has changed, and Weimar proudly, if somewhat belatedly, recognizes herself as a Bach Stadt. The innizes herself as a Bach Stadt. The incidents which brought about this change of mind on the part of the Weimarians are rather interesting. In August, 1929, Karl Bechstein of Weimar found in the State archives a salary list of the court at the time of Duke Wilhelm Ernst, showing that the annual fee paid to the Hoforganist Bach was one hundred and fifty gulden. This document also contained a list of all the persons who lived in the Freihäusern (untaxed houses belonging to court officials) of that time. From this list we learn that that time. From this list we learn that the inhabitants of the Herren Hofmeis Waldige Freyhausse included the Herr Hofmeister himself, his family and two maids, and Herr Organist Johann Sebastian Bach, nebst seiner Liebsten und ihrer Schwester-that is Bach and his wife and sister.

Looking through the Lehnsakten, or Looking through the Lennsakten, or title-deeds of the period, it was not difficult to trace the history of this house, which the Page-, Court- and Drillmaster Adam Immanuel Waldigen purchased from the Chamber Secretary and Musician Johann Paul Wosthof in 1705. (They believed in combining 1705. (They believed in combining jobs in those days!) The house, standing very near the castle, between the village inn and post-house and the court apothecary shop, was bought in 1803 by the proprietor of the inn and incor-porated in his establishment. Fortunately, the property has been main-tained as a hotel ever since, and so we can definitely place the dwelling of Bach while he lived in Weimar as the

eastern half of the present-day Erbprinz Hotel.

The inhabitants of the modern city were not long in recognizing the value of this addition to their attractions de tourisme. The outer wall of the Erb-prinz now bears a marble tablet with this inscription:

Here lived-Johann Sebastian Bach 1708-1717.

The Composer as Newlywed

Every music student knows the circumstances under which Bach came to Weimar in 1708 as the Duke's Court Organist and Kammermusikus, after having lived there during the early part of his career (in 1703) as Chamber Musician to Johann Ernst, younger brother of the reigning Duke. In 1707 brother of the reigning Duke. In 1707 he had become organist at St. Blasius's Church in Mühlhausen, and had during the same year married his young cousin, Maria Barbara Bach. Naturally, he was on the lookout for improving his situation. An invitation from the Weimar Duke, a man of serious purpose and religious zeal, at a salary double that which he was receiving, proved too tempting to resist. And so, barely a year after he entered upon his duties at Mühlhausen, he re-

upon his duties at Muninausen, he resigned and moved to Weimar.

Just where his house was located had until recently been a debatable question. Local tradition has always placed it in the Herder parsonage next to the Stadtkirche. Now, however, we can imagine him as renting rooms in Courtmaster Waldigen's house for his bride and her sister, for this was be-fore the advent of the first of his large family of children.

As has been said, this house was within a stone's throw of the castle entrance and was therefore most convenient for the court organist, who could hurry to his instrument at the top of the Duke's curiously built chapel within a few minutes of leaving home

It would prove a convenient gathering place also for Bach's Weimar friends and collaborators: Salomon Frank, the librettist of his Weimar church canta-tas, who could easily come there from his post in the ducal library, or Jo-hann Gottfried Walther, organist of the town church, not far distinct.

Wrote Many Works There

The Weimar period was an impor-tant one in Bach's career, for out of it came some of his best organ works. As Terry says, the "great Preludes and Fugues in A and C Minor, the C and F Major Toccatas and Fugues and other masterpieces which reach us in imagination from some vast and vaulted Gothic fane, were first conceived and heard in Duke Wilhelm's in-congruous chapel." Likewise, some Likewise, some twenty church cantatas and a number of clavier works, toccatas and fanta-sies, and probably the beginnings of the "Well-Tempered Clavichord" as

well, date from these years.

These were eventful years in other respects. Bach's two most talented sons, Friedmann and Carl Philip Emmanuel, were born here and received their first impressions of their father's genius as he sometimes played in the town church at the invitation of Wal-ther. From Weimar he journeyed to Cassel, Halle and other places to give recitals, his fame as Germany's greatest organ player everywhere preceding him. And from here he went to Dresden and the famous contest with Marchand, in which he vindicated his own prowess and his country's music.

Jailed for Insubordination

It was a startling reversal of for-tune which led to Bach's spending the last weeks at Weimar in the Duke's "justice room," a polite name for jail. The composer was the victim of his obstinacy in demanding immediate dis-missal from the Duke's service in or-

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Dear MUSICAL AMERICA:

Dance sensations do not occur very often. In fact, it has been a long time since anybody has appeared offering something specifically new.

But the new is always welcome, as was proved when Mary Wigman, the celebrated German dancer, made her first appearance here a few weeks ago. She has appeared something like a half dozen times in New York already, and crowded houses greeted her at every appearance.

Miss Wigman bears the same relation to old-style dancing that contemporary music does to music of a more conventional mould. She interprets rhythm and shades of feeling with an absolutely new technique, bringing to her work a psychological penetration of the art of the dance, which it would seem no contemporary dancer has hitherto offered us.

My compliments to her astute manager, Sol Hurok, for having introduced her here.

What a great reception the Saturday matinee audience of Jan. 3 gave Lily Pons when she made her debut in "Lucia"! The young French coloratura made good after the "Mad Scene" as few new singers have in recent years at the Metropolitan.

There was a spontaneous quality about what she did which seemed to win her audience's favor even in the first act. She warmed up as she went along and really accomplished a tour de force in the "Mad Scene." It has varely been sung better, true to pitch, with an extraordinary command of the upper regions, notably in the singing in the cadenza of the phrase which appears at the opening of the aria, one octave higher than in its original form!

For the discovery of this singer, I learn that credit must go to those excellent operatic artists, Giovanni Zenatello and Maria Gay. What fine work they did at the Manhattan Opera House with Oscar Hammerstein! Gay was one of the best Carmens New York ever heard; as for Zenatello, when he sang "Otello" he revived memories of Tamagno.

The story is that Zenatello and Gay heard Mlle. Pons sing in France and found her so excellent that they decided to bring her to America to make an audition for Mr. Gatti-Casazza. That was last season. They came here. Mr. Gatti listened and immediately engaged her for this season. The rest is by now operatic history.

I think he has a winner in Pons, and I think that F. C. Coppicus, who has signed her up for concerts, has found another star attraction for his already beautifully studded list.

John McCormack certainly came into town in the most brilliant way possible last week, when he sang to one of the biggest audiences that has ever crowded Carnegie Hall to hear him.

The concert took place on Friday evening, Jan. 16, and I have it from D. F. McSweeney, who manages McCormack, that the house was sold out in less than a week after the concert was announced. As someone remarked, there is no depression in the concert business when Mr. McCormack sings.

By the way, two days before his concert McCormack, who has for some time been a Count of the Papal Court, was given the Grand Cross of the Order of the Holy Sepulchre by Bishop John J. Dunn, acting for Cardinal Hayes.

Recently I made the mistake of reading myself to sleep with a book on the technique of conducting. Afterward, I had a nightmare. I shudder still to think that it might have been a prophetic vision of what yet may be.

I was in a vast auditorium. On the stage was an orchestra of 500. It was there, I was informed, to accompany the greatest ensemble of conductors ever attempted. I wasn't sure I knew what a conductor ensemble was, but I wasn't long in finding out.

Out they came, and aligned themselves like a group of gymnasts across the front of the platform, extending their arms sideways to insure an ample interval between them. Among them were Toscanini, Furtwängler, Koussevitzky, Albert Coates, Bruno Walter, Gabrilowitsch, Sokoloff, Klemperer, Goossens, Mengelberg, Kleiber, Reiner, Busch, and a dozen others known here or abroad. All faced the audience.

or abroad. All faced the audience.

There were some signs of hesitation on the left centre—and some dirty looks. Apparently one place was being left vacant. Somebody was late.

left vacant. Somebody was late.

An electric bell rang loudly—pressed,
I understood, by the Maharanee of
Gaikwar on the other side of the world.
Each conductor drew a baton like a
sword from a sheath hung around his
neck. Toscanini drew six. He broke
five at once and retained the sixth, as
he waited in a state of supernatural
calm.

The bell rang again. Each conductor rapped on a music rack. Toscanini rapped loudest. Each conductor lifted his baton. Koussevitzky pursed his lips. Klemperer crouched to spring. Coates tossed his hair back. From the wings came a man, running. He jumped squarely over Mengelberg's head and landed precisely in the vacant place, just as the first beat fell. He had no baton. He was Stokowski. There were more dirty looks. An attendant refilled Toscanini's sheath of batons. Another hovered anxiously in the wings with a fresh collar for Gabrilowitsch.

The big show was on. Arms went up, down, sideways and in circles. Fingers were extended, wrists rotated, elbows gyrated. Every so often Klemperer jumped nine feet in the air and yelled. Busch was almost a match for Coates in tossing hair. Toscanini and Koussevitzky sang an atonal duet, Toscanini carrying the air, Koussevitzky taking care of the pum-pums. Mengelberg made elegant little circles by putting together his little finger and thumb. Presently Reiner stuck his baton through one of these circles and Mengelberg, with an air of injured pride,

folded his arms and refused to conduct any more. Never have I seen him look so Napoleonic.

Meanwhile, I was trying to figure out what the "accompaniment" being played by the 500 men behind the conductors was supposed to be. The program specified the Brahms First. I couldn't believe it. Presently, I noticed that Furtwängler appeared to be nervous. He missed a few beats and seemed to be listening to the orchestra. The others went grimly on, Stokowski with his raptus upon him, Koussevitzky smiling very sweetly to himself.

Then Kleiber stopped to listen. He and Furtwängler whispered to Klemperer. The latter shouted something like "I don't care which it is" and jumped nine feet in the air again. Goossens and Sokoloff looked at each other; then the latter leaned over to Kleiber. They consulted Gabrilowitsch. The others went on conducting.

The others went on conducting.
"But why me?" I heard Gabrilowitsch protest. "Go on, you're elected,"
exclaimed a chorus of Goossens, Furtwängler, Sokoloff and Kleiber. Then,
clearing his throat and adjusting his
collar, Gabrilowitsch interrupted everybody on an up beat.

"Gentlemen, gentlemen," he asked suavely, "is it the Brahms First we are playing?" "No," said Mr. Toscanini, "I'm playing Beethoven's 'Eroica.'" "Not me," replied Koussevitzky, "my piece is the Tchaikovsky 'Pathetique.'" "The very idea," rejoined Stokowski. "This number is the Stravinsky 'Sacre du Printemps.'"

I awoke, a frightened but a wiser man. Next time I don't like my Brahms I may understand.

I had the best laugh the other day in turning the pages of the Metropolitan Opera House program. I came upon a page which contained an advertisement of the next concert of the Society of the Friends of Music, and in it I read: "Please note TIME CHANGE for next concert only." Now, as far as I know, it was the intention of Br. Bodanzky to notify the public that the concert of Jan. 18 was to begin at 4:30 instead of at the usual hour, and so the German word Zeitänderung pops up here as "time change"!

I know that the manager of these concerts, Richard Copley, didn't set out to call anybody's attention to a "time change," for he probably would have phrased it: "This concert will begin at 4:30 instead of 4 o'clock," as would anyone else writing idiomatic English.

I have often wondered why the Friends of Music allowed itself to function, so to speak, under foreign domination. Heaven knows, what with lots of foreign conductors in the symphonic field and in our opera houses, we ought to make an attempt to be ourselves in the choral field—but we don't seem to succeed in doing so entirely.

Stephen Townsend, who made a sizable reputation for himself training choruses, was, you know, the chorus master for the Friends of Music for a number of years. His work for Mr. Bodanzky was above reproach and was commented on by the press as attaining a very fine standard; when, lo and behold! Mr. Bodanzky imported Walter Wohllebe from Bremen (Germany) and Mr. Townsend was released. It seemed to me that all too little was said at the time about this incident, and for that reason I am glad to return to it here.

While I am on the subject of the Friends, I'd like to say that after leaving Town Hall a year ago last October for the Mecca Auditorium (totally unsuited for their concerts, and inciden-

With Pen and Pencil



Cartoon by R. Aleman

Giulio Gatti-Casazza, Having Already Produced Several Novelties This Season in the Shape of "Flying Dutchman," "The Fair," "Preziose Ridicole" and "Boccaccio," Is Looking Forward with His Usual Sphinxlike Expression to the Premiere of the Eleventh American Opera Which He Has Given at the Metropolitan—Deems Taylor's "Peter Ibbetson"

tally much too large for their audience), they have this year gone to the Metropolitan Opera House, which is probably the least suited auditorium in the world for oratorios.

the world for oratorios.

For these concerts, Mr. Bodanzky uses the much overworked orchestra of the Metropolitan Opera House, than which no orchestra plays oratorio less satisfactorily, and least of all on Sunday with a hard week's work back of it and a Sunday night concert of about fourteen numbers before it. Thus this series of concerts, which is supposed to be the ne plus ultra of choral music, is now given not only with an orchestra that cannot possibly give finished performances, but also in an atmosphere entirely unsuited to the spirit of ninety per cent of the music performed.

Add to this the fact that Mr. Bo-

Add to this the fact that Mr. Bodanzky labors under the delusion that Metropolitan Opera artists, whom he knows operatically, sing oratorio better than our American oratorio artists, and that oratorios composed in English should be sung in German, and you can understand why the artistic intentions of the Friends of Music have never meen realized. Can they ever be?

At the end of the season before last, an attempt was made to raise \$250,000 for a special orchestra for the Friends of Music, an admission on the part of Mr. Bodanzky that the Metropolitan Opera orchestra is not the ideal orchestra for his concerts. The response to this appeal was a very faint one. Nothing happened.

It seems strange that concerts of Bach, Beethoven, Mendelssohn, Cherubini and Palestrina should be given virtually under Metropolitan Opera auspices.

I seem to remember that the programs of the Friends bear a legend under Mr. Bodanzky's name which reads: "By kind permission of Mr. Giulio Gatti-Casazza." Does this mean that if the concerts are not given in the Metropolitan Opera House nor played by the Metropolitan Opera House orches-

(Continued on next page)

Mephisto's Musings

(Continued from page 11)

tra, Mr. Gatti will refuse his permis-

If so, it might be perfectly satisfactory to proceed along those lines and get another conductor.

We would then ascertain something which a great many people have for a long time been asking, namely: organization the Friends of Music, or is it the Friends of Bodanzky?"

There is a very celebrated musician in New York these days who has, as far as I know, not let himself be heard since his arrival here. He is Alexandre Barjansky, the Russian 'cellist, who has concertized all over the world.

He is an intimate friend of the Swiss composer, Ernest Bloch, who wrote for him his "Schelomo" for 'cello and orchestra. In a letter introducing Mr. Barjansky to a friend in New York, Mr. Bloch wrote of him recently:

"Alexandre Barjansky will tell you all about the birth of 'Schelomo,' writ-ten for him in 1916, and about the strange and tragic fate which has never permitted us to interpret it to-

"I had sketches when I met him for the 'Ecclesiastes,' but I could not write music in French, nor German, nor Italian, nor English words! Latin would not do—Hebrew alone would have suited by inspiration, but I did not know Hebrew then. .

"When I heard him play I under-stood that his 'cello voice,' the deep-est, the most passionate, the most living I know, was the only way to express my thoughts, better than limited words, I wrote 'Schelomo'.'

There's a tribute for you! Coming from Bloch, who is not given to verbal rhapsodies, it means a great deal.

Catherina Barjansky, Barjansky's wife, is equally celebrated in her field. She is a sculptress who works in miniatures in wax. She is holding her first exhibition at the Edouard Jonas Gallery in New York right now. She has done d'Annunzio, Ysaye, the King and Queen of Belgium, Otto H. Kahn, Sinclair Lewis, Einstein, Freud, Schnitzler and Colette. Many others equally fa-

The January issue of the American Mercury was placed on my desk the other day, and under the heading "Music" I found an article by Alfred V. Frankenstein on that patron of chamber music, Mrs. Elizabeth Sprague Coolidge. I found it to be a well-handled article handled article.

All through Mrs. Coolidge's benefactions in the name of chamber music, I have wondered why she has so rarely commissioned our composers to write works for her, assuming that she is friendly to American composers, and I know no reason why she shouldn't be.

The list of the commissions which she has given, according to Mr. Frankenstein, number fifteen. Out of these fifteen only three are Americans-Leo Sowerby, who was a protégé for many years of Mrs. Coolidge; Henry Eichheim and Charles Martin Loeffler. The other twelve are all foreign composers, ranging from Hindemith to Pizzetti.

Three out of fifteen isn't very much.

Eugene Goossens's going to the Cincinnati Symphony next year after eight years as conductor of the Rochester Philharmonic is a big step forward. The brilliant, young English conductor has given convincing proof of his ability as a leader. In going to Cincinnati he assumes conductorship of one of the most important orchestras of the

I was interested to see that both the Rochester Democrat Chronicle and the Times Union devoted editorials to what he has done for Rochester. Naturally, Rochester is sorry to lose him, but it realizes that he has labored to its own Philharmonic Orbuild up chestra and has established that orchestra in a very definite way, so that its future may now be carried on by some-body else, while Mr. Goossens continues his career in a field which will offer him a greater opportunity for expres-

Your excellent reporting of "The Critics' Concert" omitted a very important item: that is, that the concert, like all others, was managed. An unmanaged concert is an impossibility, even a concert given by critics!

What I want to say is that the organization of this event was in the hands of that very able concert man-ager, Catharine A. Bamman, who, as you know, is the manager of the Barbizon-Plaza Concert Hall, in which "The Critics' Concert" was given.

That was a corking article which Creighton Peet wrote in the form of a letter to Carl Laemmle in a recent issue of the Outlook.

Rarely, if ever, have I seen the situation of the movies so well set forth, with so much clarity, common sense and practical understanding. Mr Laemmle is said to have written a letter to the Outlook, asking for advice as to what direction the movies ought to take. The Outlook's movie critic seized the opportunity to let Mr. Laemmle know in no uncertain terms.

Peet, you know, was for a time movie critic of the New York Evening Post. He is said to have lost his job with that journal for using that word, so popular with our younger generation, which in its adapted French form is spelled "lousé."

In a recent Metropolitan opera house program the entire personnel of the company was printed, singers, conductors, etc. Among the conductors I see the names of Wilfred Pelletier and Karl Riedel. A little further down the list I see among the names of the assistant conductors (which, y'know, is the title the Met. gives its repetiteurs) the same Pelletier and Riedel.

Now, Pelletier conducts the Sunday night concerts and Riedel conducts an occasional opera (he does "Lohengrin" and "Hänsel" occasionally). I am in a quandary: how can these two gentlemen be both conductors and assistant conductors, when it is known that they both conduct and, as I have said, as sistant conductors at the Met. do not? This is a Metropolitan mystery, the solving of which calls for something of mathematical as well as musical knowledge. Send in your answers, says

Mejohnto

Congress Library Gets Rare Scores

WASHINGTON, Jan. 20 .- Dr. Carl Enel, chief of the Music Division of the Library of Congress, reports that in the fiscal year ended June 30, 1930, the total number of accessions to the division was by 4745 items larger than that for any previous year. This represents an increase of more than forty per cent. The increase, according to Dr. Engel, is due chiefly to the size of one important purchase—the Zeuner-Newland collection—and to a gratifying influx of gifts.

The total number of volumes and pieces of music in the division at the close of the fiscal year was 977,927.

Among the more important of the year's gifts to the division were the following: From Ernest Bloch, of San Francisco, winner of MUSICAL AMERICA'S prize for his epic rhapsody, "America," additions to his conditional gift of personal documents and the deposit of several of his recent holograph scores — "Helvetia," sketches, twoEin Newgeordent Runftlich Laus

Title Page of Hans Neusiedler's "Lautenbuch," Published in 1536

fore Brahms's thirty-fourth birthday. Dr. Engel calls attention to the fact that this date is of interest, since Max Friedländer, in his book on Brahms's songs, writes about "Herbstgefühl" that "the time and place of composition are unknown," and says that the date of composition of "Abenddämmerung" "doubtful." These holographs, except



The Last Thirty Measures of Johannes Brahms's Serenade, Op. 58, No. 8, from the Composer's Holograph of an Early Unpublished Version

piano arrangements, and orchestra

From Frederick S. Converse, of Boston, the division received the holograph vocal score of his opera, "The Sacrifice," and the holograph orchestra scores of his two symphonic scores, "Ormazd" and "Endymion's Narra-

From the Beethoven Association of New York City a further grant of \$1,000 for the purchase of rare manuscripts and early editions of the great

From Mrs. Elizabeth Sprague Coolidge, as additions to her previous gifts, several holograph scores and dedication copies of works by contemporary composers. In addition to porary composers. In addition to these Mrs. Coolidge has presented to the division a number of items from extended correspondence prominent musicians the world over.

Among the most important holographs purchased during the year were two double sheets of an early unpublished version of Johannes Brahms's Serenade, Op. 58, No. 8, and holographs of the same composer's serenade, Op. 58, No. 8, and holographs of the same composer's "Herbstgefühl," Op. 48, No. 7, and "Abenddämmerung," Op. 49, No. 5.

The two latter songs were written in Vienna and are dated at the end "den

6ten Mai 67," which was the day be-

in a few minor details, correspond exactly with the published versions.

Another important acquisition was Hans Neusiedler's printed entablature "Ein Newgeordent Künstlich Lautenbuch; Erster Theyl. Nüremberg, 1536. Bey Johan Petreio." This is one of three items purchased with funds presented by the Friends of Music in the Library of Congress, and is said to be particularly welcome in that it will help to round out the library's collection of German lute entablatures, which already includes many famous

The German lute entablature, the most complicated and unwieldy of the various systems of notation devised for that instrument, was abandoned by the German lutenists in favor of the French entablature in the sixteenth century. These are therefore rarities of the first

That Neusiedler was not represented in the remarkable collection of tablatures of Dr. Wolffheim should be a sufficient indication of the extreme scarcity of his works. The "Lautenbuch" of 1536 is at once Neusiedler's earliest production and the first music book issued by Johan Petrejus, a pioneer Nuremberg music printer.

ALFRED T. MARKS

Progressive Ideals That Appear in Tangible Form

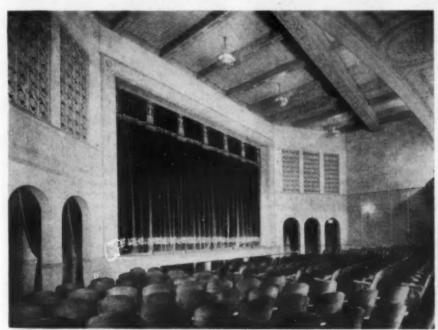




As the Municipal Auditorium in Worcester, Mass., Will Appear. It is Costing \$2,000,000

Above Is Seen the Drawing for the Municipal Auditorium Being Built in Long Beach, Cal., at a Cost of \$1,500,000. At the Right Is the Open-Air Theatre in the Sunken Garden, Brackenridge Park, San Antonio, Where the Civic Opera Gives Its Performances





A Favorite Hall for Recitals Is the Community Playhouse of the Western Women's Club in San Francisco



The New Home of the Institution of Public School Music, Which Is Affiliated with Ithaca Conservatory at Ithaca, N. Y.

Prosperous Season Vouched for by New York Impresarios

On Every Horizon, Business
Shows Upward Trend,
Concert Managers State—
New Efficiency Promised
by Columbia Plan—Field
Everywhere Shows Evidence of New Consciousness of Musical Worth—
Public Always Willing to
Pay for the Best—Managers Attest Faith by Increased Lists for 1931-32

THE universal keynote among the concert managers of New York seems to be confidence. In spite of the depression, musical affairs go on much as usual, and in many cases better.

usual, and in many cases better.

Leading managers look upon the concert field as a constant source of opportunity for the artist. No good artist suffers, they say, even in such parlous times as America has recently known.

There are many new developments to be noted since the managers made their prophecies last season. The radio has ceased to be the bugaboo of the concert field, and even shows the possibility of lending a friendly hand. This has already been proved by one group of interests; another now comes forward to make an alliance which should benefit the artist, his audiences, and the business itself.

Managers show their confidence by full rosters, with ever-increasing quality. Artists who have made successes in the past are assured of wide hearings next year; newcomers are to be introduced, and their quality of presentation is promising; young artists are having increasing opportunities to develop in experience and authority.

develop in experience and authority.

The past season lists its successes, great, moderate and less prominent; its failures are but a spur to fur-

ther efforts, doubly renewed activity. The season to come offers a new challenge; one which the managers and artists are facing with confidence; one which the public awaits eagerly.

Statements from the individual managements and several groups under which some operate are to be found below, together with the attractions under their various banners.

Ernest Briggs Books Large Concert List With Confidence in Season of 1931-32

ERNEST BRIGGS, who has recently specialized in dramatic features, notably the Tony Sarg Marionettes, now making their twelfth annual tour and having finished their thirteenth season in New York, is announcing for the coming season an extensive list of concert attractions. A special feature is Maurice Martenot, whose "Ondes Musicales" instrument, heard this season with the Philadelphia Orchestra, is now being presented on a round-theworld tour.

The Briggs list will also include the Beatrice Oliver Ensemble, and the Sprackling Musicales, given with symphony players. Donald Pirnie, baritone, who recently appeared with the New York Oratorio Society and who is engaged for the Biltmore Musicales, will head the list of vocal artists. Also included are: Lorraine Foster, with her Stephen Foster and Kentucky

Mountain songs; Raymond Shannon, who has a portmanteau theatre for operatic and concert programs; Robert Elmer Smith and Louise Merrill Cooke in American Indian programs and Julie Sawdon, diseuse.

The instrumental features are Frederick Tillotson for Eastern engagements and Robert Adams-Buell for Middle West piano engagements. Emmy Brady will continue her educational and special programs. Ralph Brigham, organist, will tour the central West. Helen Teschner Tas will fill Eastern engagements, and Milan Lusk, violinist, will cover the entire country for the Briggs management.

"Witch of Salem"

Charles Wakefield Cadman and Mary Sherrill 'are giving a dramatic-piano version of "The Witch of Salem." The band of Leland Stanford University is scheduled to make a tour of Europe and this country next Summer. Mr. Briggs now places musical manu-

Mr. Briggs now places musical manuscripts, representing exclusively the compositions of Gabriel Knosp, Belgian composer, and Henry Swift Rubel, American.



Ernest Briggs

George Dalziel, president of the Glasgow Public Speaking Club, will give programs of Sir Walter Scott on the occasion of the centenary of his death, and also will give programs of Robert Burns and Shakespeare on a tour. The Major Dawley Marionettes will tour in the East and Mr. Briggs is sponsoring engagements of Edgar W. Burrill's Literary Vespers and Audrey Nelson Bowman's Heroines of Shakespeare.

Ruth Page will make a concert tour to the Pacific Coast, and will arrange some appearances in New York City with a group of dancers, from her Summer ballet at Ravinia.

Mr. Briggs's companies have taken additional space in the Times Building. The last season was his most succesful, and he states that he anticipates even greater returns for 1931-32.

Catharine Bamman, at Barbizon-Plaza, Sees Own, and Others', Artists Prosper

Nowadays I am looking not only after my own artistic 'children' but also those of practically every other managerial office as well—those at least who are booked for New York recitals at the Barbizon-Plaza Concert Hall of which I have the honor to be in charge," declared Catharine A. Bamman. "Perhaps this dual capacity of manager of artists and auditorium 'concierge' places me in a peculiarly fitted position to discant upon 'the situation,' for the constant contact with audiences as well as artists is revealing, and decidedly stimulating.

"There is a great interest in concerts, and a fact which surprises me is the constantly varying faces. Time was—and not so long ago—when one knew all the faces, the same faces came to all the concerts. Today, every audience is, with the exception of a small minority, a new audience.

Other Activities

"I am keeping my list very restricted for the present because two important interests absorb much of my time the management of the Barbizon-Plaza Concert Department and the managing of the Gerald Hanchett Productions staged for the Junior Leagues."

As to Miss Bamman's concert artists, Louise Arnoux will again go to the Pacific Coast next season. She is booked singly or in dual recital with Harold Henry, pianist, who also is available singly.



Catharine A. Bamman

Meantime Oskenonton, the Mohawk baritone, has returned from a three years' sojourn abroad and will once again concertize here. Luisa Espinel, an interesting exponent of things Spanish, finds her programs are becoming more and more in demand for private as well as public entertainments. Lucy Gates, soprano, and Olga Steeb, pianist, continue under Miss Bamman's management.

Columbia Concerts Corporation

Something happened in the musical life of this country, something of vital importance to every local manager, every concert-goer and every potential music-lover, when, on Dec. 12, 1930, papers were signed forming the Columbia Concerts Corporation. The formation of this organization has brought many questions as to its personnel, purpose and future. The following statement is made to clarify the situation in the minds of the professional and lay reader.

Seven nationally famous organizations have joined to form the Columbia Concerts Corporation. They are: Concert Management Arthur Judson, Community Concerts Corporation, Evans and Salter, Haensel and Jones, Judson Radio Program Corporation, Metropolitan Musical Bureau, and the Wolfsohn Musical Bureau of New York. The merger was effected by the Columbia Broadcasting System, which a year ago formed an alliance with the Paramount Publix Corporation, and which now owns the largest single network in the

Who Composes the Organization?

The Columbia Concerts Corporation represents the combined resources and

knowledge of prominent workers in the concert field. It is headed by Arthur Judson, president; F. C. Coppicus, executive vice-president; John T. Adams, Lawrence Evans, Fitzhugh W. Haensel, Jack Salter and Howard L. Taylor, vice-presidents; F. C. Schang, secretary; Ralph Colin, treasurer; and Horace Parmalee, assistant secretary. Ward A. French is the new general manager of the Community Concerts Corporation. William S. Paley, president of the Columbia Broadcasting System, is chairman of the board of the Columbia Concerts Corporation, assisted by Edward Klauber.

Over 125 internationally known artists are under the management of the Columbia Concerts Corporation.

Why Was This Step Necessary?

Within the last few years there has been an enormous development of musical activity. There has been new interest in opera. Symphony orchestras have expanded and new ones have been formed. Concert courses have sprung up everywhere. The result of this development has been a trend toward consolidation, with its elimination of waste and resultant efficiency. Economy and

New Plans for Increased Opportunities in Concert Field

improved musical conditions through-

out the entire country must inevitably result from the formation of the Columbia Concerts Corporation.

One of the principal needs of the music industry was coordination. The creation of the Columbia Concerts Corporation, substitutes, concertion of the Columbia Concerts. poration substitutes cooperation for competition. The local manager is no longer invited to shop for his talent. Laying out a satisfactory, well rounded concert course is now a simple matter for the local manager. He has more than 125 artists available to him, and there is a rich variety of talent in every field of music as well as for every budget. Costly and unnecessary competition is practically a thing of the past. Tours will be concentrated, art-ists will have better routed bookings, all the various sources of waste which created expenses formerly borne by the ultimate consumer as well as by the New York manager and the artist will be eliminated. Columbia Concerts Corporation is a logical answer to the musical needs of this country.

What of Community Concerts?

The new organization places at the disposal of Community Concerts a greater and more diversified list of artists, enabling this valiant and pioneer ing organization to break new ground and to spread the message of good music in hundreds of new cities. this combination of effort has brought about the formation of many new concert courses.

Although artists managed by the Columbia Concerts Corporation are not

under exclusive contract to the Columbia Broadcasting System, the latter organization will cooperate with the former by broadcasting the concerts of artists under Columbia Concerts in each city before their appearances there. Every Wednesday night, too, on the coast to coast network of the Columbia Broadcasting System at 10.30 p. m., Eastern Standard Time, broadcasts are scheduled which are of unusual interest to the local manager and concert goer, not only for the high standards of the programs, but for the concert news embodied in them. Many persons hitherto strangers to concert halls have become interested in recitals as a result of

these programs.

To local managers and music lovers the Columbia Concerts Corporation extends heartiest wishes for a happy and prosperous season. It is ready at all times to cooperate wholeheartedly with everyone connected with the music industry. It believes in music as a profitable, stable, live and idealistic business. And it is putting all of its money, energy and enthusiasm behind It believes in music as that belief in the interest of the artist, the public and the music field.

Evans and Salter

THESE questions you are asking me today are practically the same as those you asked me a year ago, at which time we predicted there would be more money spent for musical entertainment than ever before," said Jack Salter, of Evans and Salter, when he was approached concerning the concert

was approached concerning the concert and musical season.

"My predictions," continued Mr. Salter, "surely were sustained by the facts of last season. This certainly was the case with the business of Evans and Salter, and as we now know in a number of other managerial offices

the biggest in our experience.
"Forecasting the season," stated Mr. alter, "is not an 'indoor sport.' In this field, as in practically all other marts of endeavor, there are constant and revolutionary changes. The trend can only be estimated by looking at aspects in a nationwide and worldwide

"One cannot go entirely by records of the past to gain adequate understanding of the future; one must keep fully cognizant of developments.



Evans, Columbia Concerts Vice-President

One cannot sit at his desk with a pencil and make any estimates, no matter what material in the form of statistics confronts him. It is necessary to keep in close personal touch with the entire field, and to be ready to accept any and all changes. Changes in con-cert and musical activities generally are as inevitable as they are in other fields.

Wide Observation

"Since a year ago, I have traveled 25,000 miles throughout several countries, with the consequent opportunity for wide observation, and Mr. Evans traveled as widely. We are thoroughly convinced that opportunities for business in the musical field are greater than ever, and that only the surface has been scratched. There are, of course, spots here and there which are not so good, but, taken in its broader aspect, the future presents such tremendous opportunities as to cause the most optimistic enthusiasm.

Expressing Confidence

"I feel well assured of these conditions, especially in view of the recent merger of a number of the most im-portant managerial offices, including



Jack Salter, Columbia Concerts Vice-President

our own, and consolidated as Columbia Concerts Corporation.

Concerts Corporation.

"Regarding the activities of our artists, Mme. Galli-Curci recently completed her second tour of the British Isles, during October, November and December, with even greater triumphs than distinguished her previous memorable tour there. Following concerts in Florida in early January, she is at present fulfilling a coast to coast concert four of the United States. We concert tour of the United States. We are now booking her entire next season

Menuhin's Activities

"Yehudi Menuhin, having fulfilled his engagements in twelve of the leading cities of Europe, including Paris, Lon-Berlin, Hamburg, Vienna, Budapest, Rome, etc., with immense success, has lately returned to America for a four months' tour of the big cities here. Again next year his limited sea-son will be divided between leading cities of America and Europe.

Tibbett Busy

"Lawrence Tibbett's present season marks a climax in his career. Two more feature pictures were completed by him last Summer; his coast to coast concert tour during the Fall, en route to rejoin the Metropolitan Opera in New York recently for his regular extended engagements with that organization, established a new record. Next season the activities of this artist will again be divided between concert, opera, and the talking picture field. "Tito Schipa has during the past year fulfilled four months of contracts

in North America; three and a half months in South America, and made a two months' tour in Europe. On account of universal demand for this tenor it will be necessary for him to appear again next season in foreign countries and make an even longer tour in America.

Rethberg in Opera and Concert

"Madame Elisabeth Rethberg, another artist whose fame and popularity have encircled the globe, is demanded in foreign countries as in America to an extent that has kept her busily engaged for ten out of twelve months last year in opera and concert. gagements already offered her for next season tempt us to prevail upon Madame Rethberg again to cut down her vacation from three months to two."

(Continued on page 16)

Community Concert Service

THIS cooperative organization, formerly known as the Community Concerts Corporation, has recently added tremendously to its significance in the musical field by a timely affiliation with the Columbia Broadcasting System, operating as a newly formed Columbia Concerts Corporation.

Ward A. French has been appointed



Ward A. French, General Manager of Community Concerts Corporation

general manager of the new combination, and now takes complete charge of the field organization work, in which his past experience should prove in-valuable. Loudon Charlton remains in



Loudon Charlton, Artist and Program Director of Community Concerts Corporation

charge of artists and programs, with Dr. Sigmund Spaeth as educational di-rector, available for special talks on music in the communities to which the service is supplied. Marcha Kroupa is general secretary, with headquarters in Steinway Hall, New York, and the field force includes Arthur Wisner, western field manager, Robert Ferguson, eastcrn field manager, Elizabeth Hancock, Dorothea Fitch, Vernon Sheldon, Helen Knox Spain, Flora Walker, Joseph Har-rity and Lewis Biggs, special or-

Extensive Artist Bookings Indicate Prosperous Year

(Continued from page 15)

Haensel and Jones

FOR the season 1930-31, Haensel & T Jones, a division of the Columbia Concerts Corporation of Columbia Broadcasting System, Inc., list thirtythree artists.

New artists under this management for the 1931-32 season include Nanette Guilford, prima donna soprano, Metro-politan Opera Company; Hans Barth, pianist, whose programs are given with



Fitzhugh W. Haensel, Columbia Con-certs Vice-President

a prologue on the harpsichord and an epilogue on the new quarter-tone piano; Chief Yowlache, baritone, in his cos-tume recitals; the Perolé String Quar-tet; and the Brosa Quartet of London.

Of the sopranos on the current list of this management, such established favorites as Luella Melius, Elsa Alsen, favorites as Luella Melius, Elsa Alsen, May Peterson, Helen Stanley and Marie Sundelius continue their usual far-reaching activities. Olga Averino began the season as a soloist at Mrs. Elizabeth Sprague Coolidge's Chicago Chamber Music Festival and in recitals has duplicated the success of her New York debut last season. Mary Craig and Ethel Fox are fulfilling the initial predictions for their successful initial predictions for their successful futures; the latter also with Allan Jones in operatic costume recital. Gina Pinnera made a St. Louis debut as soloist with the Symphony of that city. Jeannette Vreeland started the season with a debut recital in Berlin and, besides were recital in Berlin and, besides were recital and season and seas sides many recital appearances, is scheduled as soloist with the Boston, Cincinnati and Detroit Symphonies and the Philadelphia and Cleveland Or-

Artists Booked Widely

Three contraltos are on the Haensel & Jones roster: Grace Leslie, Marion Telva and Nevada Van der Veer. Miss Leslie won acclaim in her Berlin debut recital in October. Besides stellar roles at the Metropolitan, Miss Telva sings numerous performances with the New York Society of the Friends of Music. Mme. Van der Veer's appear-ances include orchestral ones with the Boston Symphony and Cleveland Or-

Of the four pianists listed under this management, Katharine Goodson and Serge Prokofieff will not appear America this season because of their respective European activities. Robert Goldsand, Viennese pianist, is due to arrive the latter part of January for a two months' tour, opening with a New York recital in the Town Hall on Jan. 28. Clara Rabinovitch's New York recital will be given in the Town Hall,

Of the violinists, Sylvia Lent gave a Berlin recital at the Bachsaal on Oct. 7. Her American tour opened in the West in November and includes a southern tour in February. Ruggiero Ricci, the nine-year old violin virtuoso, scored successes at the Worcester Fes-tival and as soloist with the Minne-apolis and Cincinnati Symphonies. In New York he appeared as soloist with the Manhattan Symphony. Besides being featured on the Columbia network, Toscha Seidel has made many concert appearances.

Edwin and Jewel Bethany Hughes

in their two-piano recitals have become more and more in demand for their programs, which feature, instead of "arrangements," music originally written for two pianos.

As an outstanding harpist, Mildred Dilling is filling her usual large number of engagements over a wide range of territory, both in solo programs and joint recitals.

Other Individuals and Ensembles

Paul Althouse, Richard Crooks and Allan Jones are the tenors featured by this direction. Mr. Althouse appeared as a new leading tenor with the Chicago Civic Opera this Fall and scored heavily in the important roles he essayed. Besides his many concert and recital appearances, the tenor is and recital appearances, the tenor is making a coast-to-coast tour with the Brahms Liebeslieder Ensemble and is in demand for the important Spring

Mr. Crooks is filling a record number of engagements of every description—recital, concert and as orchestra soloist. His 1930-31 concert itinerary soloist. His 1930-31 concert itinerary includes major appearances in the states of New York, Ohio, Indiana, Illinois, Alabama, New Jersey, Michigan, Pennsylvania, the District of Columbia, Missouri, Massachusetts, Florida, New Hampshire and Maine, and in Canada. Next season he will cover far western and Pacific Coast states that his eastern activities this season would not permit. Allan Jones will be heard in individual concert programs, as well as in joint operatic costume recitals with Ethel Fox, soprano.

Concert Tours Filled

Frederic Baer, Herbert Gould and Fred Patton uphold the baritone end of the Haensel & Jones roster. Mr. Baer this season is singing many engagements of diverse nature; Mr. Gould, a former leading member of the Chicago Civic Opera, is particularly well known in the West, and Mr. Patton has long been in wide demand. Among his current engagements are appearances as soloist with the Philadelphia Orchestra and Detroit Symphony. A new bass-baritone on this list for next season is Chief Yowlache, Yakima Indian chief, whose New York debut was made in November with

The special Ethel Fox-Allan Jones programs, with an assisting concert pianist in operatic scenes in costume, add to their popularity each season, many appearances being booked in the

The Cherniavsky Trio, composed of Leo, Jan and Mischel Cherniavsky, respectively, violinist, pianist and 'cellist, in trios and solos, complete

the list of artists under Haensel & Jones. This ensemble is booked solidly from coast to coast. In the Spring, at the conclusion of the present tour, the Trio will play in a return season in Mexico and then proceed to Aus-

Concert Management Arthur Judson, Inc.

CONCERT Management Arthur Jud-son, Inc., Division Columbia Concerts Corporation, announces forty-four attractions for 1931-32. New to the list are Adolph Busch, violinist, and Edwin Fischer, pianist.

Adolph Busch, the younger brother of the conductor, Fritz Busch, who will be in this country during November, December and January, arrives sponsored by no less a person than Arturo Toscanini. He will play only engage-ments with orchestra. Born in Westphalia in 1891, he is not only a lead-ing German violinist today, but is also head of the distinguished Busch Quartet, is well known as a teacher, num-bering among his pupils Yehudi Me-nuhin, and is a composer with a long list of noteworthy works to his credit.

Edwin Fischer is one of the most popular pianists on the continent. Born in Basel, Switzerland, in 1886, son of a Prague musician, he was educated in his native city and in Berlin. He is particularly well known as a Bach and

Beethoven player.
Of the four other violinists listed under the Judson name, Heifetz will be in the Orient next season and will not play here again until 1932-33. Nathan Mil-



Howard L. Taylor of Concert Manage-ment Arthur Judson, a Columbia Con-certs Vice-President

stein returns for his third American tour, Jan. 1, 1932. Ruth Breton and Max Rosen will be here all season.

Eight Other Pianists

Eight other pianists are announced: Abram Chasins, young American com-poser-pianist; Alfred Cortot, who will not be heard here again until 1932-33; Ossip Gabrilowitsch, who divides his time between conducting and the piano; Gitta Gradova; Vladimir Horowitz, twenty-six-year-old Russian, who re-turns for his fifth American tour next winter; Ernest Hutcheson, dean of the Juilliard Graduate School; José Iturbi,



Arthur Judson, Head of Concert Man-agement Arthur Judson, and President of Columbia Concerts Corporation

Spanish pianist, whose third American tour is arranged for next year; and Al-fred Mirovitch. In addition, Ethel Bartlett and Rae Robertson, English artists specializing in two-piano recitals, will be here again for the months of November, December and January. And Ernest Schelling, the conductor of Children's Concerts in New York, Philadelphia, Boston, etc., is occasionally available as a pianist for special

Other instrumentalists are two 'cellists: Gregor Piatigorsky, young Russian, who arrived in January; and Alfred Wallenstein, first 'cellist of the New York Philharmonic - Symphony, who is available in recital whenever his orchestral appearances permit; the flutist, Georges Barrère; the harpist, Carlos Salzedo; and the harpsichordist,

Singers and Ensembles

Four sopranos are listed: Florence Easton, who is here for the first half of the season; as well as Hulda La-shanska, Nina Morgana, and Rachel Morton. Madeleine Grey, mezzo-soprano, will offer programs specializing in modern music and folk songs. Contraltos are three: Marian Anderson, Sophie Braslau and Eleanor Reynolds. Tenors are also three: Dino Borgioli, Ralph Errolle and Giovanni Martinelli. Nelson Eddy is the only baritone and Chase Baromeo and Ezio Pinza the

The ensembles include the New York String Quartet, the Barrère Woodwind Ensemble, the Barrère Little Sym-phony, and the Philadelphia Chamber phony, and the Philadelphia Chamber String Simfonietta. Special attractions are the International Singers, the American Opera Company, and the dancers Anna Duncan, Edwin Strawbridge and Pauline Koner.
Mr. Judson is also personal manager

Optimism Predominant in Reports of Musical Executives

of the New York Philharmonic-Symphony, the Philadelphia Orchestra, the Stadium Concerts, the League of Composers, and the Mendelssohn Club of Philadelphia, as well as of eminent conductors of America and Europe.

Recital Management Arthur Judson

Recital Management Arthur Judson, which is a subsidiary of Concert Man-agement Arthur Judson, Inc., and which is devoted to the interests of the young and promising artist, an-nounces the following list: sopranos,

Della Baker, Lois Bennett, Maria Koussevitzky, Edith Piper, Betsy Lane Shepherd, and Margaret Speaks; contralto, Helen Oelheim; tenor, Lawrence Strauss; baritone, Norman Jolliffe; pianists, Martha Baird, Ellen Ballon, Edith Harcum and Muriel Kerr; violinists, Leonid Bolotine, Karl Kraeuter and Harry Melnikoff; harpist, Ruth Lorraine Close; the Hart House String Quartet; Stephanie Wall and Fern Sherman in costume recitals for mezzo-soprano and harpsichord; and Frank Parker, diseur.

Judson Radio Program Corporation

WITH the formation of the Columbia Concerts Corporation, the Judson Radio Program Corporation, a division of Columbia Concerts Corporation, takes a position of even greater prom inence in the broadcasting and record-ing field. With the availability of 125 nationally famous artists, and with the added facilities of the Columbia Broadcasting System, the Judson Radio Pro-gram Corporation is now exceptionally well-equipped to serve the broadcasting needs of established advertising agencies, according to John Trevor Adams,

Recording Studios Busy

"The beautiful and spacious recording studios atop of Steinway Hall are busier than ever," declared Mr. Adams, "and the name Judson on a record has come to be known in the electrical transcription field as the last word in fine recording. Hundreds of programs, recorded here, are sent to stations in every part of the country, which never before had the opportunity of hearing the talent made available by the formation of the Columbia Concerts Corpora-

Prominent Musical Leaders

"Josef Pasternack and Eugene Or-mandy are but two of the great musical directors who give their efforts exclusively to the Judson Radio Program Corporation, and the coming year will hear their fine music, not only on air programs but on those recorded in our

"I look for great strides to be made in recorded programs in 1931, and feel that millions of people will have the benefit of hearing great artists from their local station via the electrical transcription method.



John Trevor Adams, President of Judson Radio Program Corporation and a Vice-President of Columbia Concerts

"We are jealous of our position as leaders in this field, and we intend to maintain this position by producing the very best programs possible.

Radio Recording on the Boom

"We have the conductors, we have the talent, and with the fine facilities now at our command, we are in a better position than ever to serve the advertis-ing field. Radio recording is on the boom, and we intend to keep it there!"

Mr. Adams is actively connected with the Columbia Concerts' weekly broadcasts, and has acted as announcer for many of them.

Wolfsohn Musical Bureau, Inc.

EIGHT singers are on the Wolfsohn Musical Bureau (Division Columbia Concerts Corporation) list for 1931-32: Maria Kurenko and Alice Mock, so-pranos; Merle Alcock, Dorothea Flexer and Kathryn Meisle, contraltos; Mario Chamlee and Arthur Hackett, tenors; and Richard Bonelli, baritone. Four violinists are announced: Albert Spalding, who will be in this country from September through January, returning abroad for the second half of the sea-son; Joseph Szigeti, who comes here on Oct. 1, following his Oriental tour, and remains until Christmas; Jacques Thibaud, who will be back on Jan. 15 after two years' absence from this country; and the child violinist, Guila Bus-

Carlo Zecchi, the young Italian pianist, who makes his New York debut with the Philharmonic-Symphony Orchestra on Feb. 5, will be here again during 1931-32. Alexander Brailowsky and Nikolai Orloff will be in Europe all of next year and will not return before the season 1932-33. The London String Quartet is scheduled to arrive for its annual American tour on Jan. 1 and will stay here until April, 1932.

Metropolitan Musical Bureau

THE Metropolitan Musical Bureau closed the year of 1930 with a satisfactory knowledge of having launched one of the most important novelties of the season in the Don Cossack Russian Male Chorus, Serge Jaroff, conductor.



F. C. Coppicus of the Metropolitan Musical Bureau, Executive Vice-President of Columbia Concerts Corporation

Notwithstanding the fact that this Russian vocal organization arrived in New York at the very depth of the financial depression, the chorus sold out five Carnegie Hall recitals to record receipts, filled a triumphant tour of thirty-eight dates in forty-two days, and wound up with a farewell per-formance at the Metropolitan Opera on Dec. 14, 1930, with a complete sell-out and five hundred standees.

This management announces that the chorus will return to America next year for a five months' tour, which will take them across the continent.

Other Tours

The Autumn witnessed also busy tours for other Metropolitan Musical Bureau attractions:: the English Singers of London; the Aguilar Lute Quartet of Madrid; La Argentina, Spain's illustrious dancer, and Harold Bauer. These names were continuously present in the calendar of New York concerts, and their owners gave many con-certs throughout the country.

Mme. Maria Jeritza, soprano of the Metropolitan Opera, returned to the Pacific Coast in the Fall for performances with the Los Angeles and San Francisco, Opera Companies, and opened the new Cyrus Northrop Auditorium in Minneanalis on Oct. 17 with torium in Minneapolis on Oct. 17, with a gala concert. She created the title rôle of "Boccaccio," the von Suppé

The artists who will remain in Europe are extensively booked for concerts-solo appearances and with orchestras.

Those who will return to this country from Europe, or who remain here during the greater part of the season, will fill engagements in various centers, the detailed announcements to be made later. This season's report is an excel-

operetta recently revived at the Metropolitan, and was heard in many other

Opera and Concert

Rosa Ponselle, Metropolitan soprano, as recently heard in her first "Trawas recently heard in her first "Tra-viata" at the New York opera house. She has been appearing there in her accustomed roles during the season, and has also appeared in concert in Hartford, Conn., and Montclair, N. J.

Edward Johnson, tenor of the Met-ropolitan, toured the Pacific Coast, singing many concerts in various cities. His seasonal appearances with the Metropolitan have gone on as usual, leav-



Frederick C. Shang of the Metropolitan Musical Bureau, Secretary and Sales Manager of Columbia Concerts Corporation

ing him time, however, for the concert

The New Year opened with tours for other Metropolitan Musical Bureau artists, all of whom have also given New York concerts with great success: Mischa Elman, violinist; Andres Se-govia, guitarist; Sigrid Onegin, con-tralto, and Paul Robeson, Negro bari-

A New Coloratura

Early in January, the new coloratura soprano of the Metropolitan, Mme. Lily Pons, made her debut in "Lucia," and has since sung several times. Her out-standing success at this time has made a demand for a concert tour, which is being arranged for March.

Splendid Outlook

The musical outlook for the country was never better, according to this or-ganization. When quality is the watchword, there is little difficulty in maintaining that quality on a quantity basis. Artists are finding an eager public, willing to pay for what they consider the best.

The new season will bring an even greater appreciation of musical events.

As a division of the Columbia Concerts Corporation, the Metropolitan Musical Bureau will cooperate in the ideals of that organization, and will continue to manage its own artists.

(Continued on page 18)

New York Managers Set for Stimulating Season

(Continued from page 17)

Richard Copley Lists His Artists

RICHARD COPLEY lists twenty-seven attractions under his man-agement, including soloists, ensembles

and special features. The soloists are: Pianists: Josef Hofmann, Harriet Cohen, Harold Samuel and Benno Moiseiwitsch.

Sopranos: Editha Fleischer of the Metropolitan Opera; Ethyl Hayden; Oda Slobodskaja; Patricia O'Connell of the Little Theatre Opera; Helen Jepson and Agnes Davis of the Philadelphia Grand Opera.

Contraltos: Margaret Matzenauer, Muriel Brunskill from England, and Gertrude Wieder.

Tenors: Dan Gridley and Walter Widdop, the latter a distinguished opera singer from England.

Baritones: Fraser Gange and Friedrich Schorr, the latter of the Metropolitan Opera. Violinists: Lea Luboshutz, Vasa Pri-

hoda and Henri Temianka.

Ensembles and Specialties

Ensemble groups are: the Roth Quartet from Budapest; the Swastika Quartet from the Curtis Institute, and the Compinsky Trio.
Under the head of special attractions,

Order the head of special attractions,
Mr. Copley will manage the following:
Dorothy Gordon, a singer of children's programs; the Hampton Institute
Choir, conducted by Dr. R. Nathaniel
Dett; and Percy Scholes, English lecturer, who will make a tour, talking on Music Appreciation and allied topics. Joint recitals by Amy Evans, soprano, and Fraser Gange, baritone, are also listed by Mr. Copley.

Feakins Promises Return of Kedroffs

I ensemble, had planned to devote all of the coming musical season to European appearances, but William B. Feakins, Inc., their American agents, announce that the members of the quartet have been persuaded to return on Jan. 1, 1932, for an anniversary tour. It seems fitting that this group of unusual men, since they have been so well received here, should return to us because of the fact that in May, 1932, they will complete the thirty-fifth year of their artistic activities

Personnel of Quartet

The quartet, composed of I. K. Denissoff, formerly of the Imperial Opera, Petrograd, first tenor; T. F. Kasakoff, formerly of the Imperial Opera, Petrograd, second tenor; N. N. Kedroff, for-merly professor in the Imperial Conservatory, Petrograd, baritone; C. N. Kedroff, formerly, professor, School of Musical Technique, Petrograd, bass, gave their first concert in America in 1927, and have since made a lasting place for themselves in the hearts of American music lovers. They have American music lovers. They have been described as "an ensemble with a



William B. Feakins

perfection of precision, intonation, elasticity, and shading, worthy of a string quartet."

Gassner Reports Flourishing Season

THE Season of 1931-32 is an exceedingly difficult one to forecast in the opinion of William C. Gassner, (Con-

cert Guild).
"The present season has been a particularly successful one for my organ-ization," he continued. "There have been no cancellations, and the volume of business has shown the most gratify-ing increase. The depression does not seem to have seriously affected concert activity throughout the country to any noticeable degree. Aside from a rather natural tendency to follow the current, in the direction of the readjustment of prices, the season has apparently held its own in the face of the depression. "We deal almost entirely with well established institutions, clubs, and con-

cert courses, and these have not made urusual complaints of bad business.

'I anticipate however that there will be considerable caution in closing engagements for the season of 1931-32, until the concert managers can more clearly foresee local economic condi-tions. I predict bookings will be later than usual, but I see no reason to expect the volume will be seriously reduced. The artists under my exclusive management for the season 1931-32 are: John Powell, pianist; Doris Humphrey-Charles Weidman and the Group of Concert Dancers; the Hall Johnson Negro Choir; Harrison Christian, baritone; May Barron, mezzosoprano, and Henry Cowell, composerpianist."

Annie Friedberg's Artists Busy with Vigorous and Successful Concert Year

Having recently returned from a trip to concert centers, and ob-served the activities of her own artists, as well as the concert conditions gener ally, Annie Friedberg expressed a feeling of encouragement for the present

season, borne out by facts.

Miss Friedberg's list of artists is a long and distinguished one. Myra Hess heads the list of pianists, and the English artist is having a comprehensive tour of this country, after a year's absence, playing with many major symphony orchestras, and in recitals. Other pianists managed by Miss Friedberg are Bruce Simonds, Helen Bock, Ralph Wolfe, Micczyslaw Münz and Edgar Shelton.

Yelly D'Aranyi, the Hungarian vio-linist, is the sole member of this classi-fication. Solo appearances, and joint recitals with Miss Hess, as well as or-chestra appearances, have made the violinist well known in this country.

Hans Kindler and Willem Durieux

are the Friedberg 'cellists. Both have concertized here extensively.
Of the sopranos, Grete Stückgold,

Phradie Wells and Myrna Sharlow are filling seasons at the Metropolitan Opera. Rosa Low, Anna Hamlin and Valentina Aksarova are busy with re-

Mina Hager, contralto, sings under Miss Friedberg's banner, by special arrangement with the National Music

Rudolf Laubenthal and George Meader, Metropolitan Opera tenors, also concertize under this management, which also arranges appearances for Steuart Wilson, English tenor, who



made his American debut this season, and René Maison of the Chicago Civic

Opera.
Of the baritones and basses, Alexander Kipnis is concertizing in intervals between his appearances with the Chicago Civic Opera. William Gustafson of the Metropolitan Opera, and Edwin Swain, are also managed by Miss Friedberg.

Ensembles under the Friedberg management are the Amidu Trio, flute, 'cello and harp, and the Budapest String Quartet.

Vera Bull Hull Strikes Note of Optimism; Lists Many Artists

IN spite of the depression and many things which have made concert giving unusually difficult this year, the better class of artists who really have something worth while to offer have suffered from no lack of opportunity. "The depression" may cause a general lowering of artists' fees next season, and perhaps not be a bad thing for the artists in the long run, as it would lead to many more managers being able to make a profit, thereby encouraging them to continue, says Vera Bull

Mile. Yvonne Gall, leading soprano of the Paris Opéra, Opéra Comique, and Ravinia Opera, was introduced this fall by Concert Management Vera Bull Hull for her first season of concert engagements in this country. She was most successful, and is in great demand for October, November and December, following her next season at Ravinia. At present Mlle. Gall is singing in opera in Paris.

Lucia Chagnon, soprano, has several important engagements during Janu-



Vera Bull Hull

ary and February in New York (twice), Cincinnati, Dayton, Ridgewood and Boston.



GALLI-CURCI

The elegance and charm of her art is reflected in the world-wide popularity of this famous singer—in the far-flung cities of Australia, New Zealand, China, Japan, the British Isles, as in America, she is the idol of the musical public.





SCHIPA

More dominant every season is this great tenor, his popularity and fame is encircling the globe with ever increasing speed until today demands for his appearances come from every civilized country—within the past 12 months he has fulfilled a 4 months' tour in the United States, 3 months in South America and two and one-half months in Europe.



Concert and Radio Fields Mutually Helpful, Say Officials

Joanne deNault, contralto, recently Joanne denault, contraito, recently gave a program in the Town Hall, New York. Earlier in the fall she sang in Staunton, Va.; Hollidaysburg, New Wilmington, Pa., and will again sing in New York for a club for the sixth consecutive season.

Louise Bavé, lyric-coloratura so-prano, featured artist of the Capitol Theatre hour and Major Bowes's Family on the radio, as well as for her recital and operatic appearances, has recently come under Mrs. Hull's management.

Another new artist to come under Mrs. Hull's management is Lillian Benisch, contralto.

Alexander Kisselburgh, baritone, has made two trips to California this season, singing twice in San Francisco in oratorio, also at Pomona College. He has also sung two engagements in Lexington, Ky.; in Louisville, Ky., for the State Music Teachers Convention; with the Omaha Symphony and a re-turn engagement at Cornell College, Mount Vernon, Iowa, and others.

Florence Hardeman, violinist, has filled engagements in the East and re-

filled engagements in the East and recently gave a New York recital.

Frank Kneisel, violinist, gave recitals in Boston and Chicago, and is booked with Alexander Kisselburgh with the Newark Music Foundation, playing at Summit, N. J., and is giving his New York recital late in January.

Kathoring Passen has given two New York

Katherine Bacon has given two New Katherine Bacon has given two New York recitals this season and has played at Peabody Institute, Baltimore; Smith College, Nashville, Tenn., in Hartford, Conn., twice; and is having her first tour to the Pacific Coast, returning to play in Boston with the London String Quartet and for other Eastern engagements in February.

Charlotte Heller, pignist, gave a

Charlotte Heller, pianist, gave a New York recital in January.

The Marianne Kneisel String Quartet is returning South in February for a second time; also repeating a week of educational programs at Skidmore College. Indianapolis, Chicago and Poughkeepsie are among recent engagements. They will play in New York on Feb. 24.

Mme. Germaine Schnitzer and Ignace Hilsberg in two-piano recitals of modern music are again playing in the Town Hall in March; also with the Haarlem Philharmonic Society.

Alexandre Barjansky, 'cellist, is announced by Vera Bull Hull for the season 1931-32 for his first tour in America.

S. Hurok Reports Successful Season

S. HUROK is an energetic and much-traveled impresario these days, what with Mary Wigman's extraordinary success and the bookings of his other artists—Mary Lewis, who has just sailed for Paris to sing in the Opéra Comique; Nastia Poliakova, the

opera comique; Nastia Poliakova, the gypsy singer; Isa Kremer and others.

Mr. Hurok accompanies Miss Wigman to all cities, there, as he puts it, to re-enjoy the vast audiences that gather to see her and the thunderous

ovations accorded the dancer.

"American dance enthusiasts appear to be ready for something new in choreographic entertainment," stated Mr. Hurok, "but that Miss Wigman would find such overwhelming receptions awaiting her in this country. tions awaiting her in this country has

fairly staggered us both. I greatly regret that, owing to her brief visit to America this season, it has been necessary to limit her appearances to a



comparatively few of the larger cities. Next season, however, Miss Wigman will return for an extended (coast-tocoast) tour comprising some 100 cities and great colleges.
"So optimistic do I feel regarding

S. Hurok

next season's business in my field that I shall also bring, direct from Berlin, Yascha Yushny's unique Russian revue, 'The Blue Bird,' complete, with all principals, chorus, orchestra and scenic

R. E. Johnston Looks to Business Revival



R. E. Johnston

EVERYTHING points to a revival of business, declares R. E. John-

"I think it is safer, surer and of longer duration if it comes slowly. The inflated values that have been in vogue for a number of years were by the natural law of supply and demand compelled to recede and recede until they had reached an honest level or somewhere near their intrinsic value.

"That time I think has arrived, and I look for no further downward trend. "Everybody should turn about and face the other way, and talk with so

N. B. C. Artists Service Sees Concert Conditions Consistently Improving

NBC Artists Service has announced N a list of sixty-five concert artists for the coming season of 1931-32. In addition, this organization has exclusive management of 250 radio artists.

Outstanding European attractions which will be brought here by the organization next year include Supervia, Spanish mezzo-soprano who created a sensation in Paris last season, and Wiener and Doucet, famous French exponents of two piano music.

George Engles, managing director of NBC Artists Service says that artists under contract are being booked in every field of entertainment—concert, radio, sound pictures, vaudeville as well

D. F. McSweeney Tells Year's Plans



D. F. McSweeney

F. McSWEENEY, whose man-D. F. McSWEENEY, whose man-solely with John McCormack, an-nounces that the famous tenor's present Eastern tour is limited to a dozen sent Eastern tour is limited to a dozen concerts, including New York, Chicago, St. Louis, Boston and several other towns. He will finish with a concert in Carnegie Hall on Feb. 22 and will then proceed to the Pacific Coast to spend the Summer on his new ranch

just outside of Hollywood.

He will then give about a dozen concerts on the West Coast returning to the East in the Fall for the regular full-sized tour.

much hope, and become so optimistic that the whole atmosphere will become permeated with enthusiasm instead of depression.

"In my judgment this would have the proper electrical effect.

"Henceforth, here's to the future, and for that reason I shall eliminate from this short article the usual and stereotyped report of a manager set-ting forth the names of all his artists and the plans for coming business he expects to do. Instead, I shall go ahead and actually do, if I possibly can, for all artists under my manage-ment sufficient preparatory work that will secure for them a satisfactory business for next season.'

as for the making of phonograph records

"In fact," he said, "the NBC Artists Service may be said to be coordinating the entire amusement field. Its dif-



Engles, Managing Director of the NBC Artists Service

fused booking activities are enormously widening the opportunities of artists of every variety. Concert and operatic stars particularly are benefiting from this new development in the man-agerial field. The NBC Artists Ser-



Hermann B. Schaad, Associate Manag-ing Director of NBC Artists Service

vice without doubt represents the largest entertainment bureau in the world. Its purpose is to serve as a clearing house for talent of every variety and to furnish talent of any kind to anyone wishing to engage it-whether it be musical artists, bands, classical ensembles, dramatic artists, singing ensembles, popular orchestras, or authorities on sports, aviation, science and so forth."

Concert Conditions Excellent

Concert conditions have been excellent thus far this season despite cur-(Continued on page 20)

Public Demand for Artistic Worth Steadily Growing

(Continued from page 19)

rent depression, Engles declares in ret-

"Attendance at the concert halls is proving that the public is still able and willing to spend money on what it readily wishes to hear," he said. "If it is practicing economy in other ways, it is not doing so where the finest musi-cal artists are concerned. Such artists are still drawing good houses and good box office receipts."

The list of concert artists who will be associated with the NBC Artists Service next season includes:

Artists to Appear

Walter Damrosch, conductor, in his piano lecture recitals; Victor Chenkin, Russian singing actor; Franz Baumann, classical and popular student songs; Sopranos: Martha Attwood. Florence Austral, Anna Case, Marion Clare, Dusolina Giannini, Nina Koshetz, Louise Lerch, Mary McCormic, Claudia Muzio, Margherita Salvi, Hallie Stiles; Tenors: Lauri-Volpi, Benjamino Gigli, Attilio Baggiore, An-Hallie Stiles; Tenors: Lauri-Volpi, Beniamino Gigli, Attilio Baggiore, An-tonio Cortis, Robert Simmons; Violin-ists: Renée Chemet, Paul Kochanski, Francis Macmillen, Erika Morini, Benno Rabinof, Sadah Shuchari, Efrem Zimbalist; Mezzo-sopranos: Supervia, Olga Albani, Gladys Swarthout; Contraltos: Schumann-Heink, Coe Glade, Cyrena Van Gordon, Eleanor Rey-nolds; Baritones: Walter Mills, Hans Hermann Nissen, John Charles Thomas, Reinald Werrenrath; Pian-ists: Paderewski, Shura Cherkassky, Rudolph Ganz, Sascha Gorodnitzki, Mischa Levitzki, Josef Lhevinne, Jan Smeterlin, Isabelle Yalkovsky, Wiener and Doucet, Henry Webber; Flutists:



Dema E. Harshbarger, President of the Chicago Civic Concerts Service, Which

John Amadio, Rene LeRoy; 'Cellist: Beatrice Harrison; Harpist: Marcel Grandjany; Vocal Ensembles: The Revelers, Russian Symphonic Choir; Instrumental Ensembles: Gordon String Quartet, Musical Art Quartet, Trio Morgan, Josef and Le Trio Morgan, Josef and Rosina Lhevinne, Grandjany and Le Roy (harp and flute), Gordon and Pat-tison (violin and piano), National Little Symphony. Schubert Memorial, Inc., associated with NBC Artists Service: Flora Col-lins, soprano; Phyllis Kraeuter, 'cellist; Ruth Posselt, violinist and Olean Ton.

Is Allied with the NBC Artists Service

Ruth Posselt, violinist and Olga Zun-

del, 'cellist.

Harriet Steel Pickernell Looks to Fine

Season with Varied Artistic Roster

gers, with Percy Morningstar, Roger Bird, Clarence Davies and Howard Barber; and the Little Concert Trio, composed of Margaret Bovard, soprano; Frances Blaisdell, flutist, and Katherine Ives, pianist.

Sonata recitals are given by Truelove

and Mackown, 'cello and piano; and Valentine and Murat, violin and piano. With such a list and the facts of the

past seasons to support enthusiasm, Mrs. Pickernell and Mr. Berthoud expect an increasingly flourishing year in 1931-32.

National Music League Sees Growing Field for Artistic Concert Programs

THE purpose and methods of the National Music League are somewhat different from the usual managerial office," said Harold V. Milligan, executive director. "In the first place, the League is non-profit-making. Our purpose is the development of music and our methods are thought out not only from the point of view of the musical artist, but also from the stand-

point of the musical public.

"The League," Mr. Milligan explained, "is financed by a small group of music patrons in New York City who are interested in cultivating a larger and more intelligently appreciative musical public in this country, in making concerts the highest quality



Eric T. Clarke, Managing Director of the National Music League

MANAGEMENT Harriet Steel Pick-ernell and Paul Berthoud announce a widely varied list of concert attrac-

tions for the season 1931-32.

Individual artists under this management include Edna Thomas, in a program of spirituals and Creole songs; George Morgan, baritone - martin: Naoum Blinder, Russian violinist; and Devora Nadworney, contralto, by arrangement with the National Broadcasting Company. Vera Curtis gives her opera lecture recitals under this banner; Sigurd Nilssen, bass-baritone; Salva-tore M. De Stefano, harpist; Alice Paton, lyric soprano; and Rudolph Gruen, pianist, will also concertize from this bureau.

Other artists are Mary Silveira, so-prano; Katherine Ives, pianist; Edythe Browning, soprano, and Marshall Bartholomew, composer and interpreter of American folk music.

Many Ensembles on List

Among the ensembles, the Philhar-monic String Quartet of New York is listed, consisting of Scipione Guidi, Arthur Lichstein, Leon Barzin and Al-berigo Guidi. The Salvatore De Stefano Trio, including Mr. De Stefano, John Corigliano, violin, and Ossip Giskin, cello, is another instrumental group of the Pickernell forces.

An interesting feature is the Grand Opera Quartet, with Bianca Saroya,

Harriet Steel Pickernell

Devora Nadworney, Dimitri Onofrei and Sigurd Nilssen; and another, the Holland Vocal Trio, comprises Josephine Kirpal, soprano; Else Letting, mezzo, and Edwina Eustis, contralto.

The Yale Glee Club, under Marshall

Bartholomew, is a vocal organization flying the Pickernell banner.

Other ensembles are the University

available throughout the country and also in furthering the careers of artists of outstanding ability. Eric T. Clarke is managing director. "To us of the National Music League

present day conditions indicate no reduction in concert activity. On the contrary, there has never been a time in the history of the League when tours by League concert attractions were so broadly booked through the country as a whole. The public evidently wants concerts as much as ever; it has money for them and will buy them. We do find, though, two out-standing conditions which not we alone, but all concert managements must rec-

"First, concert buyers want more value for their money. This is a financial not an artistic question. There are today just as many fine artists as ever before—doubtless more. But concert buyers evidently can not and certainly will not pay fancy prices for



Harold Vincent Milligan, Executive Director of the National Music League

"Present day conditions are in this respect doing the concert business a good

turn. They compel that very economy of operation which the business needs.

"The second condition which we see today is the desire for an attractive evening's entertainment. Solo appearances, we find, are fewer today. With the great names often priced beyond their drawing power, with a public tired of being Barnumized, tired of solo concert fare, tired of the limited and egotistical programs in which the only artistic question can be whether this prima donna is better than that, the concert public asks only for good musical entertainment. Hence, the cry today for ensembles, for concert companies, for programs—programs in which the music performed is more important even than the performer.
"Thus the work of the National Mu-

sic League consists today largely of building musical programs of high quality and then of arranging tours for these attractions. Our non-commercial character makes possible a concert of high artistic quality at a minimum expense and this important idea has been one of the basic reasons for the steady and constant growth of the business booked by the League.

Concerts in Schools Progressing

"The League's plan of Concerts in Schools is likewise growing rapidly. This important new department in the musical world is guided by a national committee of leaders in the music education world, the chairman of it being Russell V. Morgan, president of the Music Supervisors National Conference. The bookings have been developed

Concert Executives Give Vote of Confidence in Business

from New York City in an ever increasing radius and the work has been so successful that the movement will become nation-wide as fast as we can develop it. The number of towns in which these Concerts in Schools are being given is more than twice what it was a year ago.

it was a year ago.

"In addition to the foregoing, the League, as before, is continuing to provide concert courses for adults in towns which could not afford the high prices charged by commercial bureaus, but which have a potential musical public.

"Meanwhile, the League continues to

conduct the auditions for the Naumburg Musical Foundation and through this work in the past seasons sixteen artists have won the distinction of New York debut recitals. Further recognition of the unique character and value of the League auditions comes to us from the Caruso American Memorial Foundation. We have just concluded the auditions for this foundation and as a result, a year of study in Italy has been awarded to a League artist, José Santiago, bass-baritone. Many of the most distinguished artists and teachers of the present day are numbered among the audition judges."

prano, and the energetic partner of Miss Tillotson, made a tour of Nova Scotia and the maritime provinces in December.

Elsie Luker, pupil and protegée of Nevada Van der Veer, is one of the



Moffett

Betty Tillotson

contraltos from whom Miss Tillotson expects much. Before taking up singing, Miss Luker accompanied many famous artists. She has had several New York appearances this season and will formally make her bow to the public at the Barbizon-Plaza on Feb. 16.

Charles L. Wagner Forecasts Season

CHARLES L. WAGNER presents eight special attractions under his management. Mme. Clare Clairbert, coloratura soprano of the Théâtre Royal de La Monnaie, Brussels, has made a country-wide tour this season with marked success.



Charles L. Wagner

Mary Garden, soprano of the Chicago Civic Opera, is under Mr. Wagner's banner for concert appearances.

Walter Gieseking, pianist, has made, and will continue to make, numerous concert appearances in this country.

A novel program of costume songrecitals entitled "Lyric Silhouettes" is given by Doris Kenyon-Sills, and Mr. Wagner will also provide appearances

for Madge Kennedy in a new play.
San-Malo, violinist, and Florence
Stage, pianist who will make her first
American tour, are the other musical
artists.

It has been by Mr. Wagner's arrangement with Elisabeth Marbury, in association with Carl Reed, that Harald Kreutzberg and Yvonne Georgi have given their successful dance recitals all over the country.

Jean Wiswell Lists Attractions



Goldberg

Jean Wiswell

THE attractions represented by Concert Management Jean Wiswell are Ena Berga, coloratura soprano, who is now in her second season at the Royal French Opera in Antwerp; Margot Jean, in programs of 'cello works and songs, accompanying her singing on the harp; Harriet Eells, mezzo-soprano; Gil Valeriano, tenor; Richard Hale, baritone; Mildred Titcomb and Sigismond Stojowski, pianists, and the Fisk Jubilee Singers.

Jubilee Singers.

Miss Berga will return to this country for operatic and concert engagements next season, although she has been offered a renewal of contract in Antwerp. Miss Jean, who has recently returned from a number of recitals in Europe, makes her sixth transcontinental tour this season, and next season will make further European appearances.

Miss Eells remains with the American Opera Company. Mr. Valeriano and Mr. Hale are available for recitals, singly or jointly with other attractions. So is Mildred Titcomb, who has made successful appearances in the pianistic field.

Stojowski's Twenty-Fifth Year

This season marks Mr. Stojowski's twenty-fifth year in this country, where he is preeminent in the musical field as pianist, composer and teacher. He will celebrate this occasion by a recital in February in the Town Hall.

The Fisk Jubilee Singers are making an extensive transcontinental tour this season, with a similar tour booking for next season. In addition to Negro Spirituals and plantation songs their repertoire includes classic and modern songs.

Antonia Sawyer Sees Good Grainger Season

AS the only artist for whom I am working is Percy Grainger, my estimate of the present season can be only good," declared Antonia Morse, of Antonia Sawyer, Inc., of White Plains, N. Y. "Some seasons are certain to be better than others, but 1930-31 finds Mr. Grainger having an excellent tour.

Mr. Grainger having an excellent tour.

"It was arranged that he would spend the autumn of 1930 at his home in White Plains where he could devote his time to composing and arranging his works for publication. However, we soon found that it was necessary to interrupt this sechedule with several concerts and radio engagements. Within a year he has had four radio performances with the Mobiloil Hour.

"Mr. Grainger's recital tour opened

"Mr. Grainger's recital tour opened early in January and he is solidly booked until the latter part of April. During the next few months he will be on the road most of the time giving concerts in New England, Kentucky, New York, Pennsylvania and other States. His tour takes him as far West as Colorado and he gives his only New York recital of the season in Carnegie Hall on March 11.

"I have been directing Mr. Grainger's tours for thirteen years, but never have I seen such a demand for his compositions from orchestra and choral societies all over the country as this season. Many piano recitals contain one or more groups of his works.

"Nor can I refrain from saying a

"Nor can I refrain from saying a word about audiences. Despite this 'machine-made age,' as some call it, I am confronted by better and bigger



Morse

Antonia Morse, of Antonia Sawyer, Inc.

audiences on all sides. Recently I had occasion to make a short business trip, and attended a performance of Mr. Grainger's in Providence where every seat in the theatre was sold out. Last December, in Springfield, when he participated in a concert by the Orpheus Club, they had, so I was told, the largest audience during the existence of the club for the past forty years. A manager from Columbus, Ohio, wired for my permission to place seats on the stage for his concert there."

Betty Tillotson Incorporates Bureau

BETTY TILLOTSON celebrates her tenth year as a concert manager by the announcement that the organization is to be known from now on as the Betty Tillotson Concert Direction, Inc. A board of directors, consisting of several men and women of importance in the business world, will cooperate in the growing business. Foremost among the board of directors is Joseph Cohn, international newspaperman, formerly publicity director for Alfred E. Smith.

"Ours is a highly specialized bureau," says Miss Tillotson, "but it has made its way. The public wants results. Also, people do not want to pay more than the results are worth. Music, like everything else, has been too highly commercialized."

Miss Tillotson's artists are being kept very busy this season. Leonora Cortez, American pianist, has triumphed in Europe. During this season she has appeared with leading orchestras in London, Paris, Holland and Germany.

many.

Frieda Hempel wil be under the management of the Betty Tillotson Concert Direction for the coming year, according to an announcement made by Miss Tillotson recently. Mme. Hempel will be heard both in concert and in special feature radio programs, the announcement states.

Stuart Gracey, baritone, has returned to the concert field. He made his operatic debut in Naples three years ago, and, returning to America, sang with the Philadelphia Grand Opera Company. Mr. Gracey will spend some time coaching this season with Walter Golde, and will take up recital work late in the season.

Marion Armstrong, Canadian so-



1931's Gift to the Music World

W. J. HENDERSON in N. Y. Sun JAN. 5—"LUCIA"

"MISS PONS proved to be a much needed addition to the company and the Metropolitan once again possesses a light soprano who may be counted upon to continue the active existence of certain old operas with heroines of fragile character and delicate utterance. She is slender and prepossessing, gifted with a voice of pure and pleasing quality and a technic far above the slovenly average of today."

JAN. 8—"GILDA"

"Miss Pons is Mr. Gatti's little Christmas gift from a kind providence."

LU PONS Coloratura Soprano

Metropolitan Opera Company

Her Sensational Debut in "Lucia" Followed by a Triumphant Gilda in "Rigoletto"

"UNHERALDED by the usual publicity that precedes the advent of a new coloratura soprano, Mlle. Lily Pons, a twenty-six-year-old French girl, made her debut at the Metropolitan Opera House yesterday afternoon in 'Lucia di Lammermoor' and scored a truly sensational success.

"While she was singing her very first aria in Donizetti's florid opera it became clear to the audience that in Miss Pons the Metropolitan had acquired the rarest bird of the singing species—a genuine, honest-to-God coloratura soprano for whom vocal ornamentation is as easy and simple as breathing. Not even the great strain of a Metropolitan debut could mar Miss Pons' singing technique, which from first to last held no perceptible flaw.

"All the tricks of the coloratura trade seem to be at her effortless disposal; she climbed the ladder of the chromatic scale as nimbly and as accurately as an expert pianist, she negotiated difficult arpeggios and runs with no apparent concern, she hit E flat in alt square on the pitch, and she did all these with a simple charm and a complete absence of pose and ostentation.

"But Miss Pons not only provided a sensation for lovers of florid singing. She did something that also heartened lovers of good taste. For this slim young Frenchwoman, who looks like Lillian Gish, exhibited a consummate musical taste."—Samuel Chotzinoff, The World.

"KNEELING humbly with bowed head, while tidal waves of applause swept over her after the third curtain of Donizetti's 'Lucia di Lammermoor' at the Metropolitan Saturday afternoon, Lily Pons, the youthful French coloratura soprano, must have felt like the heroine of some impossible romance, as the truth came home to her that her American debut had resulted in a sensational triumph.

"With less than three years' experience on the operatic stage, and that solely in provincial theatres of her native land, here she was at twenty-six hysterically acclaimed at one of the world's most famous shrines of song. Within the walls of the house that had harbored a Melba, a Sembrich, a Tetrazzini, and before a public that had scorned many a highly-touted foreign celebrity, she, though totally unknown, had scored a signal victory. A polished and perfect legato, flawless phrasing, noteworthy breath control, and a distinguished feeling for style and melodic outline were among the concomitants that were always in evidence. Few singers of the day possess her mastery of messa di voce. There was a diminuendo trill in the 'mad scene' which would have done credit to the most illustrious of her predecessors, and the E in alt at the close was taken without a trace of effort, as were the dizzy top notes in the superbly sung 'Spargi d'amaro pianto,' with its deft treat-ment of staccati and chromatics. The Metropolitan needed a proficient new coloratura soprano and found one at this first Lucia offered on its boards in two seasons." -Noel Straus, Evening World.

HEADLINES

"LILY PONS CHEERED IN DEBUT AS LUCIA

Applause crashes from all sides; her personality pleases, she sang with marked tonal beauty."

-N. Y. Times.

"LILY PONS MEETS OVATION IN DEBUT AT METROPOLITAN

French Singer Evokes Demonstration in Mad Scene; Gatti-Casazza Joins Praise."

-N. Y. Herald Tribune.

"A NEW SENSATION"

-N. Y. World.

"PONS ACHIEVES BIG TRIUMPH IN DEBUT"

-N. Y. Evening Telegram.

"HAIL LILY PONS IN OPERA"

-N. Y. Evening Journal.

"LILY PONS AS GILDA GETS LONG OVATION

Applause after 'Caro Nome' Aria Halts Action of Opera 3 minutes; She has 30 Curtain Calls."

-N. Y. Times.

"The vocal sensation of the year."—Evening Journal.

"There could be no doubt that the huge audience believed a real find had been made."—Evening Telegram.

"Mlle. Pons disclosed a voice of wide compass (high E had no terrors for her)."—Evening Telegram.

"She received her laurels in a mood of pleased surprise."—Herald Tribune.

"Her tones are always securely posed—in focus, as singers call it—and clarity and resonance naturally result. The voice itself, moreover, is fresh and birdlike and takes on an expressive and appealing color when the singer so wishes."—Evening Journal.



"A FTER her Caro Nome she received an ovation lasting ten minutes."—Evening World.

"Her singing of Gilda in Verdi's music actually crowned Mme. Pons with fresh laurels."—Evening Journal.

"The name of Lily Pons already has the kind of magic in it that fills an opera house."—Evening Journal.

"Like her principal aria, Caro Nome, hers will become a 'dear name' to patrons of the Metropolitan."—New York American.

"Her musical taste is a satisfying delight. She uses her voice as a fine musician uses an instrument."—Evening Journal.

"With perfect ease she moved gracefully to the E in alt, and the crescendo and diminuendo on the note were astounding. It is a great voice."—Evening Post.

"In all, Miss Pons was called before the curtain more than thirty times. Five hundred persons remained standing, including all the boxholders."—Times.

"Her singing of the Caro Nome had crystalline beauty of tone, cameo-like perfection in ornaments and staccati, and admirable taste and phrasing."—Herald Tribune.

"She has a perfect breath control, an uncanny ear which allows her no liberties in pitch and phrasing, and a musical intelligence which amounts to intuition."—The World.

"The Caro Nome at once revealed the singer's musicianship. The upper half of her range was flute-like and velvety, the control of her breathing unusual, and the pianissimi effects of uncommon beauty."—

Times.

"Lily Pons, thou almost persuaded me to actually yearn for pure coloratura singing; yet, on the other hand, is it coloratura? Is it not perfectly co-ordinate lyric singing, bel canto, skyrocketing above the staff?"—Evening Post.

"The triumphs of Miss Pons, one of Mr. Gatti's most fortunate importations, continue at the Metropolitan. Even more sensational than the success of her debut was her reception as Gilda in Rigoletto. A roar of ecstasy filled the house and upheld an undiminished clamor for ten minutes."—The World.



NOW BOOKING-MARCH, 1931, AND SEASON 1931-1932

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CAPITAL APPLAUDS INTERESTING LISTS

Gigli, Barrère Symphony and Sutro Salon Among Events

Washington, Jan. 20.—Outstanding among recent programs was the recital given by Beniamino Gigli, tenor of the Metropolitan Opera, on the afternoon of Jan. 13 in Constitution Hall, under the local management of Mrs. Wilson-Greene. Mr. Gigli was assisted in a program of arias and songs by Kathryn Newman, coloratura soprano, and Miguel Sandoval, pianist, each of whom deserved much praise for their fine work at this concert. The tenor's superb singing completely won his listeners. The audience, which almost filled Constitution Hall, was loathe to leave two hours after the program had begun.

Sutro Salon Presents Composer

A. Walter Kramer, composer and editor of MUSICAL AMERICA, was presented on the afternoon of Jan. 9 at the Salon Sutro in the second of the series of concerts being given by the Misses Rose and Ottilie Sutro at the Carlton Hotel. Mr. Kramer was assisted in the interpretation of his compositions by Martha Attwood, soprano, formerly of the Metropolitan, and Walter Edelstein, violinist. The composer opened his program with a group of three piano compositions, the Intermezzo, "Cypresses," and "In Elizabethan Days." He displayed a clear touch, and impressed his audience at once with his sincerity and love for his instrument.

Miss Attwood sang a group of four songs very beautifully. These compositions were "Pleading," with words by Hermann Hesse, "Tracings," text by Bernard Raymund, "A Nocturne," to verses by Frederick H. Martens, and "There Is a Garden in Her Face," on an anonymous poem. Her next group of three songs included "Clouds," to a poem by Charles Hanson Towne; "The Faltering Dusk," to verses by Louis Untermeyer, and "Now Like a Lantern," a setting of a lyric by Alice Raphael. The music and the words of "The Faltering Dusk" are nicely

blended, pathos and scolding being expressed effectively. The encore number, Mr. Kramer's fine song, "The Last Hour," was beautifully sung by Miss Attwood.

Mr. Edelstein played Mr. Kramer's Symphonic Rhapsody in F Minor, with understanding. The arpeggios were of simple style, the second theme had spirit, the use of thirds was interesting. Four compositions for the violin included Eklog, Tango, Song without Words, and Scherzo. "Entr'acte," given as an encore number, seemed especially well balanced. Altogether, this was an interesting program by one of our outstanding American composers, whom we like to consider first as a song writer.

Mrs. Lawrence Townsend presented Grace Moore, soprano of the Metropolitan Opera, and Carlo Zecchi, pianist, in her Forty-eighth Musical Morning at the Mayflower Hotel on Jan. 7. Miss Moore sings with understanding, and her enunciation is a joy. She sang arias from "Bohème" and "Louise" and songs by Foudrain, Chopin-Jackowska, Purcell, Jenssen. Carrie Jacobs-Bond and Charles Gilbert Spross. Mr. Zecchi showed excellent technique in a program of familiar piano works.

a program of familiar piano works.

Mrs. Wilson Greene presented
Kreutzberg and Georgi in a dance recital at Constitution Hall on the afternoon of Jan. 15.

Barrère Ensemble Hailed

One of the greatest delights of the local music season was the eighth concert given under the auspices of the Friends of Music of the Library of Congress on Jan. 14, when the Barrère Little Symphony presented a program which ranged from Jean-Jacques Rousseau, through Rameau, and Gluck to moderns. Mr. Barrère displayed his irresistible art as a flutist in the last composer's works. Other works given were "Log-Cabin Tunes" by William Grant Still, Mary Howe's "Sand," the small orchestra arrangement of Charles T. Griffes's "White Peacock," a group of Debussy numbers from the "Suite Bergamasque," Laparra's "Calasera" and Joseph Hüttel's "Arlequinade."

Cornish School Awards Scholarships for Dance Study

SEATTLE, Jan. 20.—Four scholarships in Spanish Dancing under Cornelia Niles, at the Cornish School, were recently awarded to Sylvia Kane, La-Vona Muszynski, Mildred Quist Dix, and Uwarda Egley. The scholarships were awarded through open competition, tryouts being held before a committee of judges.

mittee of judges.

Cornelia Niles who joined the faculty of the Cornish School in September, recently appeared in recital in the Cornish Theatre with great success.

Mayor's Representative Honors Members of German Opera Company

Members of the German Grand Opera Company, headed by Dr. Max von Schillings, musical director of the company, were officially welcomed at the City Hall by Charles F. Kerrigan, assistant to Mayor Walker, on Dec. 26. Montrose Strasburger, an assistant corporation counsel, eulogized the German operas and wished success for the company on its tour, which opened in Washington on Jan. 5.



GERLACH

The delightful informality of a concert by The English Singers

BECAUSE their recitals are always conducted with an engaging informality, no musical experience can be more delightful than an evening with The English Singers of London. This matchless ensemble always gives its programs seated around a table, as in Elizabethan days, and Mr. Cuthbert Kelly, spokesman for The English Singers, is famous throughout the land for his witty and informative remarks, which do much to add to the enjoyment of the occasion.

The English Singers have given over five hundred concerts in the past six years all over the world, and in America particularly, they have earned a permanent place in the affections of music lovers. Their programs, consisting of Motets, Madrigals, Canzonets, Carols, Ballads, Folk Songs, and other music of those happy days when all the world knew Britain as "Merrie England," are sung in English. The diction of The English Singers is the perfect diction of British born, and the words of their songs are poems of exquisite grace and loveliness. Their work brings pride to every English speaking person—they reveal the glories of our tongue. They have proven English singable.

"These six English Singers provide entertainment which baffles description because the captivating spirit of it cannot be reduced to words," says W. J. Henderson in the New York Sun; while Mr. Peyser in the Telegram states—"The miracle of The English Singers is as lasting as it is inscrutable. From a tenth hearing of this incredible half dozen one turns with the same bewildered delight as from a first." "The English Singers make it clear that great music can be great fun," says the New Yorker. "The combination of their voices is flawless—anybody who wonders what is meant by local color, can find it by listening to The English Singers."

"It is hardly possible to describe the art of these amazing visitors—their uncannily perfect ensemble, the beauty and variety of their nuances, their incredibly true intonations, their restraint, their pathos, their intelligence and their humor."—Samuel Chotzinoff, New York World.

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MIAMI SYMPHONY HEARD

Arnold Volpe Conducts Orchestra, Opening Fifth Season

MIAMI, Jan. 20.—The University of Miami Symphony opened its fifth season with the first of eight Sunday concerts in the auditorium of the Senior High School on the afternoon of Dec. 28. Arnold Volpe, the conductor, was warmly welcomed in his return to conduct the orchestra of some sixty players in a Wagner and Tchaikovsky program.

The concert was opened with the Prelude to "Meistersinger," which had a stirring performance. Other Wagner numbers given were the Prelude to "Lohengrin," the Introduction to Act III of the same work, and the "Rienzi" Overture.

The chief number on the program was the "Pathétique" Symphony of Tchaikovsky, which showed the ensemble's ability to good advantage. The same composer's brilliant "Capriccio Italien" provided a light and happy contrast. The conductor and players were enthusiastically applauded.

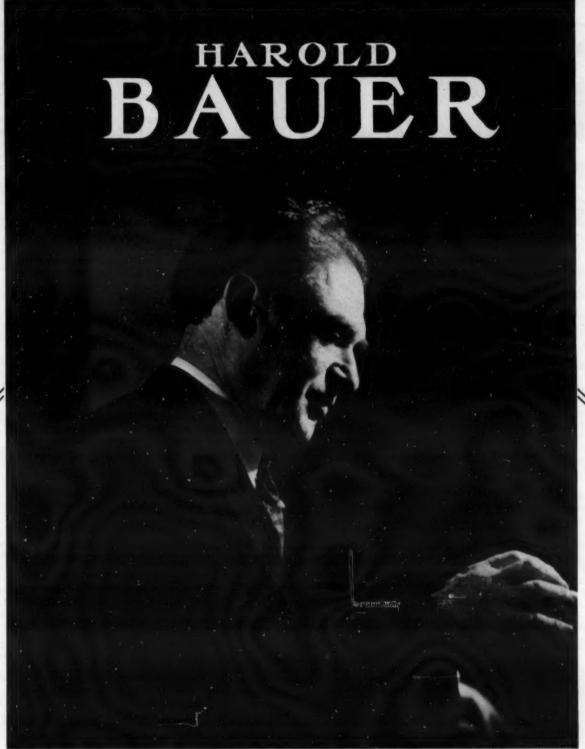


Photo by Arthur Gerlach

NOTHING MORE NEED BE SAID than was said by the New York Times, December 7, 1930, about the last recital of Harold Bauer: "It was emphatic of the versatile interpretative gifts of this pianist who provided an exceptional and fascinating range of the literature of his instrument for his audience. The program gave him unlimited opportunity to display his mastery of tone and color and the rich tints with which he reinforces his intellectual conceptions. The audience packed the hall and its number showed that Mr. Bauer could easily have filled a larger auditorium. His followers have learned to expect much from him which other pianists do not afford in a like measure or in the same way."

BAUER PLAYS THE BALDWIN

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Sinding Honored on Seventy-Fifth Birthday

Norwegian Composer, Who Visited America to Teach at Rochester School in 1920. Feted at Home in Oslo on Anniversary—His Noteworthy Work

ROM all parts of the world, Christian Sinding, the famous Norwegian composer, received greetings on Jan. 21, when he celebrated his seventy-fifth birthday in

Oslo, where he now makes his home. Sinding is no stranger in any land. He was in the United States in 1920-21, when he taught at the Eastman School in Rochester. I met him at that time during one of his visits to New York and found him the delightful, genial musician, which his music had

While living in Berlin in the Winter of 1923, I had the pleasure of meeting with Sinding and his wife and of spending some delightful evenings with

previously told me he was.

Composer of Versatility

In these busy days, I suppose, many have forgotten his unique achievement. His seventy-fifth birthday gives me an opportunity to retell some of the things which he has put to his credit in a long career in the service of musical

There is no greater handicap for a composer of Sinding's seriousness purpose than to write a composition which has become in his own lifetime

what we call, for want of a better term, a "popular classic."

I refer to his piano piece "Früh-lingsrauschen," which in the early days this century was taken up by pianists all over the world. It was played, in fact, so much that audiences grew tired of it. Today it is known every-



where where music is known. Let me say here that, like many successful pieces, it has not made its composer rich, for it was not published on a royalty basis. Had it been, Sinding might have lived in luxury from the day on which the printed copies were sent out into the world.

I scarcely need to discuss "Frühlings-rauschen" here. All I would say is that it is a salon piano piece of high quality. I would refer rather to of high his orchestral works, such as his Symphony in D Minor, which, to my knowledge, has not been played in New York since Josef Strengly, gave it at a Stransky gave it at a

Christian Sinding, Most Universally Known of Norway's Living Composers

New York Philhar-monic concert some years ago; another Symphony in F Major, his "Rondo Major, his "Rondo Infinito," his Suite in A Minor for violin, his String Quartet, Op. 70, and his Violin Concertos in D and A Major. What a A Major. What a long time has passed since these were played here!

He also composed an opera, "The Holy Mount," which was produced in Dessau in 1914, and he has

done many beautiful songs, among them "Licht" and "Sylvelin," to name but two which have been widely sung

Honored on Anniversary

In the rush of novelties, honest music is often overlooked. This would seem

to me to explain what has happened in this country in the case of Sinding. Many have criticised him for his rather cosmopolitan idiom, taking him to task for not having given us as national an expression as his countryman, Grieg; but this is hardly a criticism which can be sustained, for Sinding is na-tional in certain works. There is, how-ever, a stronger German influence in his music than anything else, possibly the result of his training in Munich, Dresden and Berlin.

To the venerable master on his seventy-fifth birthday I offer sincerest congratulations, in which I believe I am joined by lovers of good music

A. WALTER KRAMER

Vladimir Golschmann Arrives to Conduct St. Louis Symphony

Vladimir Golschmann, French conductor, arrived on Jan. 13 on the Paris to conduct the St. Louis Symphony for four weeks, beginning Jan. 19. Mr. Golschmann has not been heard in this country since 1924, when he led three performances of the New York Symphony as guest. He had previously visited America as conductor of the Swedish Ballet.

Florida Lake Community to Hold Eisteddfod

LAKE PLACID, FLA., Jan. 20 .- A cometitive music festival, to be known as the Eisteddfod of the Scenic High-lands, will be held at Lake Wales on March 4 next. Afternoon and evening performances will be given in the open air. The contest will comprise vocal and instrumental solos and concerted numbers, as well as events for orchestras and bands. Elimination contests will be held in February. Mrs. O. F. Gardner is chairman of the committee.



Displays Fine Sense of Piano

(Headline)

"INTELLIGENCE—TECHNICAL PROWESS—UNERRING TASTE . . . " New York Telegram, Jan. 21, 1931

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New York Telegram, Jan. 21, 1931

. Intelligence and taste . . . sensibility and poetic insight . . .

New York Sun, Jan. 21, 1931 "... Displayed a well developed technic, sure rhythmical sense, and a judicious use of the pedal..."

New York American, Jan. 21, 1931

"... Powerful tone of excellent quality... adhered closely to the individual styles of the composers represented... Reger and Scriabine given notable interpretations..."

Phila. Public Ledger, Jan. 15, 1931

. . authority and puissance which proved his mastery of the instrument . . ."

Phila. Record, Jan. 15, 1931

"... his performance of the Brahms Intermezzo, in particular, was not a thing to be remembered merely for the passing moment ..."

Phila. Evening Bulletin, Jan. 15, 1931

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Photo, Allan Sangster

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The Hart House String Quartet, founded in 1924, retains its original personnel. Since its first New York appearance, the Quartet has given more than five hundred public concerts throughout the United States, Canada and Europe and has been acclaimed by the leading critics.

NEW YORK TELEGRAM, Jan. 13, 1931:

"Those worthy gentlemen of the Hart House String Quartet were in excellent form and did much through their robust and exquisitely blended tone, their technical grasp of the music in hand, and their skill and taste in projecting it, to make the pages of so thankless a work as the Hindemith Quartet fairly glow with vitality."

NEW YORK SUN, Jan. 19, 1931:

"... Haydn, Beethoven and Brahms covering the three most important sources of quartet writing put to the test the powers of the players, and the level of their performance was admirably sustained by colorful tone and fine intelligence. A deeply appreciative audience enjoyed the concert."

NEW YORK TIMES, Jan. 19, 1931:

"They played with the intimate understanding of seven seasons' ensemble practice, quartets of Haydn, Beethoven and Brahms. At this leave-taking, the Toronto artists again gave proof of that basic scholarship which had stood them in good stead in their previous week for the less-known works of Goossens, Delius, Hindemith, Kosa and Respighi."

NEW YORK WORLD, Jan. 19, 1931:

"They added lustre to an already gilded reputation by performing another series of quartets last night."

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London Welcomes New Standard of Orchestral Music

British Broadcasting Corporation Plays Important Part in Sponsoring Notable Activities in the Concert Field - Growth in Taste Noted

By BASIL MAINE

LONDON, Jan. 15.—It is not possible to speak with any accuracy of the present state of music in London. For there is no present state. New prob-lems, new solutions, new directions, ideas are presented so frequently that no summary account of achievement and tendency can be confidently set down. The most that I can do in this article is to record some of the salient features of the past year of music-making and to give a personal

interpretation of their significance.

Nobody will deny that of late the British Broadcasting Corporation (B. B. C.) has played the chief role in the musical life of London. At one time broadcasting in the opinion of time broadcasting, in the opinion of many, seemed to be a menace. It could easily have been so, and, if power is abused, might still become so. But during the past twelve months it has undoubtedly been a beneficent influence. The B. B. C. has provided healthy competition in spite of the fact that it had a monopolizing power.

Moreover, in the matter of program-making, the B. B. C. has done much to fill in the gaps that existed in the education of the ordinary London concert-goer. (And since the programs, were broadcast, London here becomes identical with England.) The system identical with England.) identical with England.) The system of talks on composers and their works has also done much to prepare listeners for the programs. If at the present moment it really appears that the English are becoming once again a nation of discerning music-lovers, the chief credit must certainly be given to the B. B. C.

We owe gratitude to the corporation not only for its enterprise but also for vitalizing an honored institution such as the Promenade concerts, held in the Queen's Hall during the late Summer

and early Autumn each year.

Readers of MUSICAL AMERICA will recall the crisis in the musical life of London a few years ago when, because of the withdrawal of support by a sponsor, the fate of Queen's Hall and the Proms stood in the balance. It was the B. B. C. that stepped in and saved the situation, and as a result of the new alliance, the Proms have become even more noteworthy.

Mutations of Musical Taste

Changes in taste which have been effected by these concerts are an in-tense love for Bach's music and the growing popularity of Brahms. But the most remarkable is the genuine interest which has been shown in the music of present - day composers, whether English, European or American. In my opinion, this interest has been awakened almost entirely through the influence of broadcasting. Com-posers also are impelled to write more frequently, now that their works are heard widely by means of the radio.

The new works produced during the last season included "Choros" No. 8 by Villa-Lobos, Janacek's "Wallachian Dances," Krenek's "Pot-pourri," Honeg-ger's 'Cello Concerto, Kodaly's "Nyari Este," Goossens's Oboe Concerto, John Ireland's Piano Concerto, William Walton's Viola Concerto, and Constant Lambert's "Rio Grande." Such works as these have been brought into the programs almost imperceptibly. The Proms favor the policy of combining tradition with well-calculated adven-ture, a policy typical of the cautious Englishman and one that has been justified over and over again in the planning of orchestral programs.

The changes of taste, which I have noted, lead me to devote a little space to the question of "fashions in music," as shown by the taste of modern



Dorothy Wilding, Londo May Harrison, Violinist, Who Played Delius's Third Sonata in Premiere Recently with Arnold Bax

English concert audiences. Morals and economics are factors in the fashions of music no less than in the fashion of For instance, the laxity and dress. enervation in the period immediately following the war gave rise to the Armistice school of composers. The music of the French "Six" was diverting enough for a time, but in a more earnest world we now find it unprofitable and (some of it) irritating. As for economics, it is obvious that favorable conditions for performance incite composers to work hard and give of their best. One of the most important factors in the development of any composer is the amount of opportunity is given of hearing his own work.

The causes of a musical vogue are as numerous and mysterious as those of feminine fashions. Sometimes it is impossible for contemporaries to discover their position and true relation. fer not to the broad phases of fashion but to capricious turns in favor of or against a given composer.

The passing of the Romantic era and the advent of the Neo-Classical school are perfectly comprehensible as an almost organic process. First the blade, then the ear, then the full corn. But the unexpected attention which is sometimes given to a formerly neg-lected composer reveals that the gen-eral process is brought about by a number of smaller processes, some of which may move with and some against the general trend.

A Mendelssohn Renaissance

There is the case of Mendelssohn. In spite of the fact that his oratorio "Elijah" has been a regular feature in all the big festival programs for many years, it cannot be said that he has hitherto been appraised at his full worth in this country. Quite clearly, however, a reaction has been setting in. After some of the performances of the Italian and Scottish symphonies during recent Promenade seasons, people began to realize that Mendelssohn, for all his romantic ideas, was essentially of the classical calibre. There can be no doubt that the former neglect of this composer was unjustified. He had a genius for orchestration and, even we can sometimes accuse him of concentrating more upon manner than upon matter, we can still reflect how excellent a thing it is to find a composer with so attractive a manner. And with such skill in conveying impressions! It is only of late that English audiences have begun to appreciate that manner and skill.

The Problem of Mahler

The vogue for Mahler which began tentatively last year is of a different kind. Mendelssohn's popularity is the of genuine public interest. whereas the inclusion of some of Mahler's symphonies in recent programs is definitely an educational move. It may be that, as a result, a certain (Continued on page 99)



The National Orchestra, Made by the British Broadcasting Corporation Into One of the Leading Orchestras in Europe, and Adrian Boult, Conductor, Seen During a Wireless Performance

"THE TOSCANINI OF SINGERS" JOHN McCORMACK

at CARNEGIE HALL, NEW YORK

on Friday, January 16th

Toscanini of Singers

John McCormack, enduring favorite in New York and all other points where they love a broth of a tenor, returned to our town last evening after an all too long absence. What he and his art mean here was proved amply by the thronged audience that crowded every seat in Carnegie Hall, including many extra chairs placed on the stage.

The well known McCormack qualities shone at their best and convinced his hearers that he more than ever stands in the first rank of vocal interpreters.

What he can do with the shaping of a song, with the moulding of a phrase, with the exposition and enunciation of words, makes him the Toscanini of singers, for McCormack, too, possesses the peculiar power to endow a second-class composition with first-class significance.

Following his usual custom, the artist opened his recital with old

composition with first-class significance.

Following his usual custom, the artist opened his recital with old music (1460, 1600, and thereabouts) in German, English, and Italian, and then came modern works by Respighi, Parry, Bantock, Torrence, O'Brien, Edwin Schneider and Oley Speaks.

McCormack made all the foregoing numbers register tellingly, but it remained for a group of Irish folk-songs to rouse the auditors to their greatest transports of jubilation. Here his heart was in his throat altogether, and yet he rounded and modulated his tones with unerring instincts of taste and musical effect. His success was crowned with a sheer endless succession of encores vigorously demanded.

Edwin Schneider played the

demanded.
Edwin Schneider played the piano accompaniments and Alfred Boyington contributed short violin numbers.

. Leonard Liebling in the New York American

SOLD OUT A WEEK IN ADVANCE-5,000 TURNED AWAY— "A ROYAL JUBILEE"

John McCormack, whose "Song o' My Heart" has carried the tenor's singing shadow around the world since local admirers last saw him in May, 1929, came back to Carnegie Hall last night in person, singing the old songs and some new ones, such as a "Garden Where the Praties Grow," among the encores to a dozen Irish folksongs in his later program. His reappearance was the signal for an ovation befitting a royal jubilee. More than 3,300 persons jammed the hall, sold out a week in advance, while 5,000 were turned away.

in the New York Times



Concert Direction

D. F. McSWEENEY 6 EAST 45TH STREET, NEW YORK

STEINWAY PIANO

Five Orchestras Provide Concerts for Manhattan Young People's Series, Ernest Schelling, conductor and piano soloist. Carnegie Hall, Jan. 10, morning. The pro-

Philharmonic - Symphony Heard in Last Concert Under Toscanini Until Next Month-Manhattan Symphony Has Powell and Inez Barbour as Soloists-Philadelphians and Bostonians Pay Visits and Boston Chamber Symphony Makes Debut

A PART from the performance of Verdi's Manzoni Requiem reviewed elsewhere, New York had orchestral concerts of unusual excellence during the past fortnight. Toscanini revived Raff's symphony, "Im Wald," and gave also another fine Wagner program. Koussevitzky introduced a new Stravinsky work, and Gabrilowitsch, as guest-conductor of the Philadelphia Orchestra, impressed in a performance of Schubert's C Major Symphony. Ernest Schelling ended his Young People's Series.

Toscanini Revives Raff

New York Philharmonic-Symphony, Arturo Toscanini, conductor, Carnegie Hall, Jan. 7, evening. The program:

Symphony No. 3, "In Walde".....
"Istar" Variations.....
Fantasis, Kamarinskaya.
Overture to "Siege of Corinth".....

Mr. Toscanini's playing of Raff's neglected work was such as to make one wonder why it has been left so long on the shelf. Time was when Raff was heard frequently, and there is enough red meat in his music to make it still worth while. The present performance brought forth all the charm of the composition yet avoided sentimentality. sentimentality.

sentimentality.

Istar divested herself of her veils in best Gallic style and the d'Indy work was much enjoyed through its impeccable presentation. Likewise Glinka's Russian dance which was merry and full of enthusiasms. Rossini's Overture, one of the many which the Italian conductor has seen fit to produce here, was good Rossini well played.

J.

A Capricious Stravinsky

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Jesus Maria Sanroma, pianist. Carnegie Hall, Jan. 8, evening. The program:

Symphony in G Minor (K. 550)....Mozart Capriccio for Piano and Orchestra, Stravinsky "Pictures at an Exposition,"

Moussorgsky-Ravel

This concert was an example of good This concert was an example of good program-making, enhanced by the generally admirable quality of its performance. The Mozart Symphony was in some respects over-particularized and verged on finicality, but much of this detail was attractively fashioned. The Moussorgsky work, as presented in Ravel's apt orchestration, was particularly notable on its programmatic side. These were pictures, not merely sonori-These were pictures, not merely sonori-

ties.

The new Stravinsky opus, played in Paris for the first time a little more than a year ago, disclosed a welcome measure of fantasy, expressed with the composer's unfailing virtuosity of technique, irrespective of the rather negligible value of his material. The piano part proved to be largely that of a decorative binder, though its scale passages and odd bits of bass were whimsies that lifted it out of routine. Toward the close, the work had suggestions both of the old Vienna and the jazz America of today, saved from cheapness only by dint of clever scoring. The performance was one of much spirit and finish.

G.



Myra Hess, Heard in a Beethoven Concerto with Boston Symphony

Boston Chamber Orchestra

Chamber Orchestra of Boston, Nico-Slavimsky, conductor. Town Hall, las Slonimsky, conductor. Town Jan. 10, evening. The program:

Symphony No. 1, in E Flat Major...Mozart "Three Places in New England,"
Charles Ives

"Boston Common"
"Putnam's Camp, Redding, Connecticut"
"The Housatonic at Stockbridge"
"Men and Mountains"...... Carl Ruggles
"Men"
"Lilacs"
"Marching Mountains"
Suite for Chamber Orchestra. Robin Mi.ford
Sinfonietta, "Marked Passages,"
Henry Cowell

"Ein musikalischer Spass" (K. 522).. Mozart

A program of marked modernity was this somewhat lengthy list given by an ensemble of players from the Boston Symphony, which showed superb musicianship by encompassing the difficulties of these scores.

Slonimsky conducted the play-Mr. ers with both courage and energy, and these were many moments of delightful playing, especially in the early Mozart Symphony.

Mr. Ives's work, conceived nearly

Mr. Ives's work, conceived nearly thirty years ago, conveyed a somewhat austere New England modernism, but provided effective descriptive moments in the three movements of his work. The Ruggles opus piles its tones robustly and at moments had a thrilling power, despite its cryptic titles and often monotonous harmonies. The Cowell Sinfonietta represented an interesting essay by the inventor of "tone clusters." The innovational treatment of the instruments was perhaps of more interest than the musical content of the work.

As a contrast, the Suite by the

As a contrast, the Suite by the young English composer, Robin Milford, was modelled on the forms of an older day and pleased by its bright dance rhythms. The Mozart "Musical Joke," an occasional piece in which the composer produced in jest some tones suggestive of modern cacophony, might have been a comment on the previous proceedings not without point.

M.

Myra Hess with Bostonians

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Myra Hess, pianist. Carnegie Hall, Jan. 10, afternoon. The program:

Overture "Egmont" Beethoven
Concerto No. 4 in G Major... Beethoven
Miss Hess
Symphony No. 7 in A Major... Beethoven

Miss Hess's supremely beautiful per-formance of the concerto was the high point in this program. Rarely has she played more exquisitely here, rarely has this music been more eloquently



John Powell, Pianist, Who Played MacDowell Concerto with Manhattan Symphony

heard. The deeply moving brief Andante con moto is ever worth going far

dante con moto is ever worth going far
to hear, but never more so than as
Miss Hess uttered it at this concert.
One wonders why Mr. Koussevitzky
came all the way from Boston to exhibit such staples as the "Egmont" and
Seventh Symphony. His readings did
nothing to make clear his reasons.
A.

Philharmonic Plays for Young People New York Philharmonic-Symphony,

gram:

Trumpet Voluntary.....Purcell-Wood
"On Hearing the First Cuckoo in

On Hearing the First Cuckoo in Spring" Delius Scherzo from "London" Symphony Vaughan-Willams "Pomp and Circumstance" Elgar Two Chinese Sketches Chasins "The White Peacock" Griffes Intermezzo and Finale from "Suite Fantastique" Schelling Mr. Schelling

This was the fifth and last of the Young People's Series. The program was hailed with decided enthusiasm both by its youthful listeners and by the grown-ups sprinkled here and there.

Mr. Schelling, appearing as conductor, lecturer, composer and pianist, won the approval of the audience in all four of his karmas and created something of a tumult as soloist in his own number. For this, he handed the baton to his assistant, Howard Barlow, who conducted with finesse and authority.

Barbour and Powell with Hadley

Manhattan Symphony, Henry Had-ley, conductor. Soloists, John Powell, pianist; Inez Barbour, soprano. Mecca Auditorium, Jan. 11, evening. program:

Mr. Powell gave a truly stirring performance of the concerto, one of the best of piano works in the form, and was recalled a number of times. His overture had almost as hearty a reception.

Ravel's charming suite for voice and (Continued on page 105)

Eastman School of Music

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For Further Information, Address

ARTHUR H. LARSON, Secretary-Registrar EASTMAN SCHOOL OF MUSIC, ROCHESTER, N. Y. Omaha Bee-News, Nov. 12, 1930:

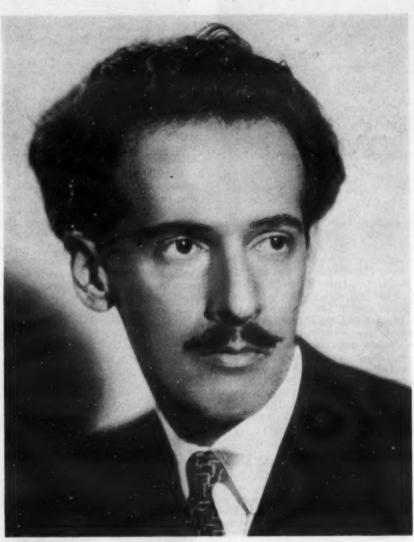
His style is energetic yet tempered with admirable restraint, his beat is unmistakably clear and concise. His effects are carefully planned and obvious of intent, yet carry with them an air of spontaneity and freshness; and his authority of leadership was so evident as to inspire confidence on the part of players and auditors alike.

His interpretations assist with the second control of the part of players and auditors alike.

His interpretations carried with them a very high degree of artistry. His is a healthy, sane musical sense, alert to lights and shades and longer structural lines, contrasts of dynamics and pace, conventionalities and traditions, yet individual and strikingly personal.

Omaha World-Herald, Dec. 3, 1930:

When Joseph Littau stepped before the audience for the second concert of the Omaha Symphony orchestra at the Technical High school auditorium on Tuesday evening, he was greeted by the large audience as an old friend, and not any more as the new conductor. The first evening it was a cordial reception to a newcomer. Tuesday night one felt the warmth of an audience full of sympathy and admiration for a conductor who in so short a time has been able to get his players so completely under his control.



G. Maillard Kesslere

JOSEPH LITTAU

CONDUCTOR, OMAHA SYMPHONY ORCHESTRA

Omaha Bee-News, Jan. 7, 1931:

Omaha Bee-News, Jan. 7, 1931:

Outstanding orchestral performance with superlative pianism elicited a high degree of enthusiasm from an audience filling Technical high school auditorium Tuesday night at the third concert by the Omaha Symphony orchestra, Joseph Littau, conductor, in which Harold Bauer, pianist, was collaborating artist.

Mr. Littau again evidenced his sympathy, understanding and breadth of musicianship in setting forth most convincingly such diverse music as that of Bach, Debussy and the American, Gilbert.

His reading of Bach's prelude and fugue with

His reading of Bach's prelude and fugue with the choral by Abert was a lofty and noble exposition of great music. The prelude was imbued with a yearning pathos, the choral was thrilling in its cumulative climaxes.

New York Herald Tribune, Feb. 24, 1930:

The Roxy Symphony Orchestra, conducted by Joseph Littau, broadcast its first performance of Ernest Bloch's symphonic rhapsody, "America," yesterday afternoon. The performance, especially in view of the consideration that the time for the preparation and rehearsal of these concerts is not unlimited, deserved praise, and the interpretation under Mr. Littau was unified and spirited.

Impressive Events Fill Calendar in Chicago

Civic Opera Series Notable for Wagner Works and Attractive Novelties-Orchestra Remains Foundation of City's Musical Life -Ravinia Opera Standard Maintained with Authority

By Albert Goldberg

CHICAGO, Jan. 20.—Mid-season finds musical activities in full swing, with no indications of a complete cessation until the first week of September. In fact, Chicago's musical season, may without exaggeration be described as continuous. Even September has its scattered recitals.

The regular concert season begins in October, when every Sunday and many week nights find the concert halls oc-cupied, a condition that exists usually to the beginning of June.

The Chicago Symphony's twenty-eight week season starts in October,



Dema E. Harshbarger, President of the National Civic Music Associations, Inc.

continuing to the middle of April. The Civic Opera covers a span of thirteen weeks, from the end of October to the end of January. Bridging the close of the concert season with the opening of Summer opera at Ravinia, the Evanston North Shore Festival draws throngs of music lovers to the north shore suburb the last week of May. So that, actually, Chicago is almost never without some form or other of musical activity.

An Operatic Centre

The Civic Opera, which makes this city one of the world's operatic centres, has completed its second season in its new home on Wacker Drive and departs for Boston and points south and west. The season has been one of honest artistic achievement. The company's first presentation of "Meistersinger" was undoubtedly the high water mark with Smetana's "Bartered Bride" a close second. The two novelties, Moret's "Lorenzaccio" and Hamilton Forrest's "Camille," doubtless both served the purposes for which they were selected, though it is scarcely pos-

Frederick Stock, Conductor of the Chicago Symphony and Musical Direc-tor of the North Shore Festival

sible that either will claim a permanent

place in the repertoire.

The German wing was augmented this year, and is now the strongest section of the company. The new stage manager, Dr. Otto Erhardt, achieved much that was noteworthy in new productions; and in the old, by the exercise of tact and intelligence, smoothed over many a seam. The new artists were for the most part happily chosen. Among these were Sonia Sharnova, Lotte Lehmann, Paul Althouse, Hans Herman Nissen, Emma Redell, Eduard Habich, Octave Dua and Maria Rajdl. All in all, Chicago's Civic Opera is an aggregation it is proud to exhibit to other centres of population.

Opera Forces' Tour

On its nineteenth tour of the United States since the season of 1910-11, the Chicago Civic Opera Company, in special trains and with a million-dollar equipment, will leave Chicago at three o'clock in the morning of Jan. 25, bound for Boston.

The company's personnel at the time of departure will consist of 300 people singers, conductors, technical tors, orchestra, ballet, chorus and experts of all kinds needed in the production of opera. The eighteen baggage cars which will carry the company's equipment started leaving Chicago on Jan. 12, and the two trains leaving on Jan. 25, the morning after the last performance of the season in Chicago, will carry six baggage cars.

The cities to be visited in the tour up to March 18 will include Boston, Pittsburgh, Louisville, Memphis, Tulsa, Dallas, San Antonio, Los Angeles, San Francisco, Seattle, Portland and Lin-

The operas to be sung before that date are "Lohengrin," "Jewels of the Madonna," "Meistersinger," "Bohème," "Pelléas et Mélisande," "Walküre," "Pelléas et Mélisande," "Walküre,"
"Don Giovanni." "Masked Ball," "Tristan und Isolde," "Aïda," "Jongleur de
Notre Dame," "Navarraise," "Tannhäuser," "Otello," "Camille," "Bartered
Bride," "Lucia," "Cavalleria," "Pagliacci," "Mignon." "Rosenkavalier,"
"Traviata," and "Rigoletto."

A Symphonic Foundation

Firm as the rock of Gibraltar, the Chicago Symphony stands as the foun-

dation of the city's musical life. Frederick Stock is in his twenty-sixth year as conductor, and in this period the orchestra has achieved a high degree of efficiency and a maximum of service. Mr. Stock pursues a steady middle course of progress, offers programs of catholic range and variety, and with surprisingly little exception continuously wins the favor of a large and con-stant public.

Thirteen programs remain in the Friday-Saturday subscription series. In addition there will be the usual Tuesday concerts, "Pop" and children's programs, and the series at Mandel Hall, University of Chicago. The following soloists are engaged for the remainder of the seasons Level Hof remainder of the season: Josef Hof-mann, Jan. 27; José Iturbi, Feb. 10; mann, Jan. 27; Jose Iturbi, Feb. 10; Gregor Piatigorsky, Feb. 13, 14 and 24; Gitta Gradova, March 6 and 7; Mr. Iturbi, March 20 and 21; Jascha Heifetz, March 24, 27 and 28; Vladimir Horowitz, April 10, 11 and 14.

The Chicago Symphony is under the management of Henry E. Voegeli, who also announces recitals by Harald Kreutzberg and Yvonne Georgi, on March 1; and by Mr. Iturbi on March 29, to be held in Orchestra Hall.

Chicago's third great musical enterprise is the Ravinia Opera, where, in



Herbert M. Johnson, Manager of the Chicago Civic Opera Company

the most delightful setting imaginable, Louis Eckstein munificently provides and supervises performances of the first rank. Though it is too early for Mr. Eckstein to make definite announcement as to the forthcoming season, those who have followed Ravinia year by year may well have confidence that not only will the customary standard be maintained and that they may look forward to the usual spice of interesting novelty.

The Ravinia repertoire contains not only the standard works, but such infrequently heard modern items as Rabaud's "Marouf," Vittadini's "Anima Allegra," Smetana's "Bartered Bride," Respighi's "Campana Sommersa," de Falla's "Vida Breve," - Puccini's "La Rondine," and other works.

Among the artists who have appeared at Ravinia in recent seasons,



Samuel Insull, President of the Chicago Civic Opera Company

many of whom will doubtless be heard again this Summer, may be mentioned Lucrezia Bori, Elisabeth Rethberg. Florence Macbeth, Giovanni Martinelli, Mario Chamlee, Edward Johnson, Yvonne Gall, Julia Claussen, Armand Tokatayan, Mario Basiola, Giuseppe Danise, Léon Rothier and Virgilio Lazzari. zari. The Chicago Symphony will again serve as the accompanying body, and it is doubtless safe to prophesy that Gennaro Papi, Louis Hasselmans will again head the conducting staff.

North Shore Festival

The Chicago North Shore Festival will be held on dates not yet determined during the latter part of May, in the Patten Gymnasium of Northwestern University, Evanston; Mr. Stock will officiate as general musical director, a position to which he was appointed on the retirement of Dean Peter Christian Lutkin last year. The Chicago Symphony and the usual festival chorus of 600 voices will participate.

Paderewski will be soloist at one and perhaps two of the festival concerts. Mr. Stock has decided upon Honegger's "King David" and Roussel's "Eightieth Psalm" for performance, and perhaps one or two smaller works. Dean Lutkin will conduct in one or two of the concerts and also participate with his a cappella choir.

Civic Concerts Planned

The Civic Music Association of Chicago, which began its seasonal activities in September, has a busy period before Twenty-four classes, given free to children in the city parks and play-grounds are held twice a week. Con-certs are regularly held in field houses. In conjunction with the Orchestral Association, the organization will present four concerts by the Civic Orchestra, of which Frederick Stock is musical director and Eric DeLamarter, the conductor, in Orchestra Hall on Jan. 25, Feb. 22, March 29 and May 3. The last named date is that of the annual festival of the Civic Music Association, at which a chorus of 1,000 will join with the Civic Orchestra.

Throughout the season the Civic Orchestra is trained in symphonic playing under the direction of Mr. Stock

Year-Around Season Continues Without Pause

North Shore Festival Anticipated with Pleasure-Managers Book Famous Performers for Extensive Concert Lists-Choral Societies Engage in Important Enterprises — Chamber Music Given Vital Place in Calendar

and Mr. DeLamarter, the services of its members thereafter being put at the disposal of orchestral conductors in the United States.

The Civic Music Association will also hold community "sings" in various cen-tres and, during the Summer months, at Navy Pier.

With the Managers

One of the busiest concert managements is that of Bertha Ott, Inc., whose season began in October and will continue until May 10. Three Sunday concerts, occupying the Civic and Studebaker theatres, the Playhouse, and often Orchestra Hall, with frequent week night events form the regular program of the Ott management.

Those to appear during the remain-

der of the season include: John Mc-Cormack, the Budapest Quartet, Winifred Macbride, Florence Chaiser, Paul



Fernand de Gueldre Father Eugene O'Malley, Conductor of the Paulist Choristers of Chicago

Robeson, Benjamino Gigli, Sergei Rachmaninoff, Ruth Page, Frances Cowin, Amelita Galli-Curci, Josephine Lydston ton, Frank Ridge, Vitaly Schnee, Mar-garet Matzenauer, Mischa Livschutz, Roland Hayes, Theodore Troendle, Luella Canterbury, Esther Lundy Newcomb, Reinald Werrenrath, Charlotte Vogel, E. Robert Schmitz, Mischa El-man, Rudolph Reuter, Edward Collins, Victor Prahl, Gladys Swarthout, Philip



Fernand de Gueldre Henry E. Voegeli, Manager of the Chicago Symphony

Manuel and Gavin Williamson, Juliette

Lippe, and Nasta Poliakova.

Jessie B. Hall, for fifteen years a champion of the young artist, will open the fifteenth season of her Young American Artists Series in Curtis Hall on March 5 and continue through the Spring season. Another series of conwill begin in Kimball Hall on March 10, presenting Ruth Walmsley.

Miss Hall is also director of the Bureau of Fine Arts, organized to bring the buyer and the young artist seeking employment together. For the coming season this bureau offers a concert course of three numbers, featuring young American artists and including an international celebrity. This venture is based on a three years' experience with concert courses in Ursuline Academy, Springfield, the Washburn College, Topeka, etc. Artists exclusive-ly under the Jessie B. Hall management are Eva Gordon Horadesky, con-tralto; William Miller, tenor; Audrey Call, violinist; and Alice Ringling, who writes and interprets her own char-

Orchestral Schedules

Two symphony orchestras besides Mr. Stock's organization will be heard in concerts. The Woman's Symphony has three more concerts to be played,



Fernand de Gueldre

Bertha Ott. Chicago Concert Manager

out of a series of six, at the Goodman Theatre. They will be held on Feb. 16, March 16 and April 20. Ebba Sundstrom conducts the sixty-eight members of this organization, though the first two concerts were under the baton of Max Bendix. Soloists announced for the next three concerts are Arthur Lenders, pianist; Cornelius Van Vliet, and Alma Peterson, soprano

The People's Symphony, of which P. Marinus Paulsen is conductor, has given one concert and will be heard again in February. The orchestra is under the management of Harry Zelzer and is presenting its concerts in the Civic Theatre this season.



Edgar Nelson, Conductor of the Chi-cago Apollo Club and the Marshell Field & Company Choral Society

The Chicago Business Men's Symphony, conducted by Clarence Evans, plans its annual Orchestra Hall concert for early May, at which time it is hoped to present Brahms's Second Symphony.

Many Choruses Appear

The city's oldest choral group, the Apollo Club, gave its annual "Messiah" performance the day after Christmas and will be heard under Edgar Nelson in two more concerts. On Feb. 23, Bach's B Minor Mass will be presented, with Grace Holverschied, Mina Hager, Charles Stratton and Mark Love as soloists. The final concert will be devoted to Schumann's oratorio "Ruth," in which the soloists will be Dorothy Bowen, Lillian Knowles, Leslie Arnold and Herbert Gould.

The Chicago Mendelssohn Club, consisting of eighty-eight men's voices and led by Calvin Lampert, has one concert.

(Continued on page 36)

CHICAGO CONCERTS HOLD MUCH APPEAL

Ensemble and Recital Program Given in Fortnight

CHICAGO, Jan. 20.— The Chicago Singverein gave its first concert of the season at Orchestra Hall on Jan. 14. Sigfrid Prager conducted a program that featured Heinrich Hofmann's Heinrich "The Legend of Fair Melusina." Members of the Chicago Symphony played the accompaniments and gave two orchestral numbers. The soloists were: Olive June Lacey, soprano; Elsa Kellersberger, alto; William Russe tone, and Saul Silverman, bass. William Russel, bari-

Mario Chamlee gave the entire program at the final Kinsolving Musical Morning, at the Blackstone Hotel on Jan. 8. The tenor, who is a favorite during the Summer months at Ravinia, had never before been heard here in recital and was enthusiastically re-ceived. He achieved particular success with an English group which included A. Walter Kramer's "The Last Hour" and John Alden Carpenter's "Serenade.

Angna Enters made her Chicago début in a program of episodes and compositions in dance form before a fascinated audience at the Studebaker

Theatre on Jan. 4.
Ilza Niemack, violinst, played at the Playhouse on Jan. 4. Victor Chenkin, baritone-diseur, was heard in recital at the Civic Theatre on Jan. 4. On the same afternoon the Tipica Orchestra of Mexico made its third and last appearance of the season at Orchestra Hall. The following night, Jan. 5, La Argentina regaled her third large au-dience of the season at Orchestra Hall.

Quartet in Program

The Marianne Kneisel String Quartet appeared at the Playhouse on Jan. 11 in a program of music by Haydn, Rieti and Schubert. The young women manifested a smooth ensemble and a tone capable of much richness and va-

Miriam Klein made a successful debut at the Civic Theatre on Jan. 11, winning the applause of her audience through a well-trained soprano voice and excellent taste in choosing songs.

Isa Kremer gave the second of two

recitals at the Blackstone Theatre on On the same date Maurice and Ginette Martenot gave a demonstration of the Martenot Instrument of Musical Waves under the auspices of Pro Musica at the Studebaker Theatre.

Choral Concert Applauded

The season's first concert of the Mendelssohn Club was devoted to a program of part songs under the direction of Calvin Lampert, in Orchestra Hall, on Jan. 8. In choosing Dorothy Bowen as soloist the management exercised admirable judgment, few young singers of recent seasons having offered as complete claims to attenti Besides an attractive personality, Miss Bowen uses a lovely lyric voice with rare discrimination.

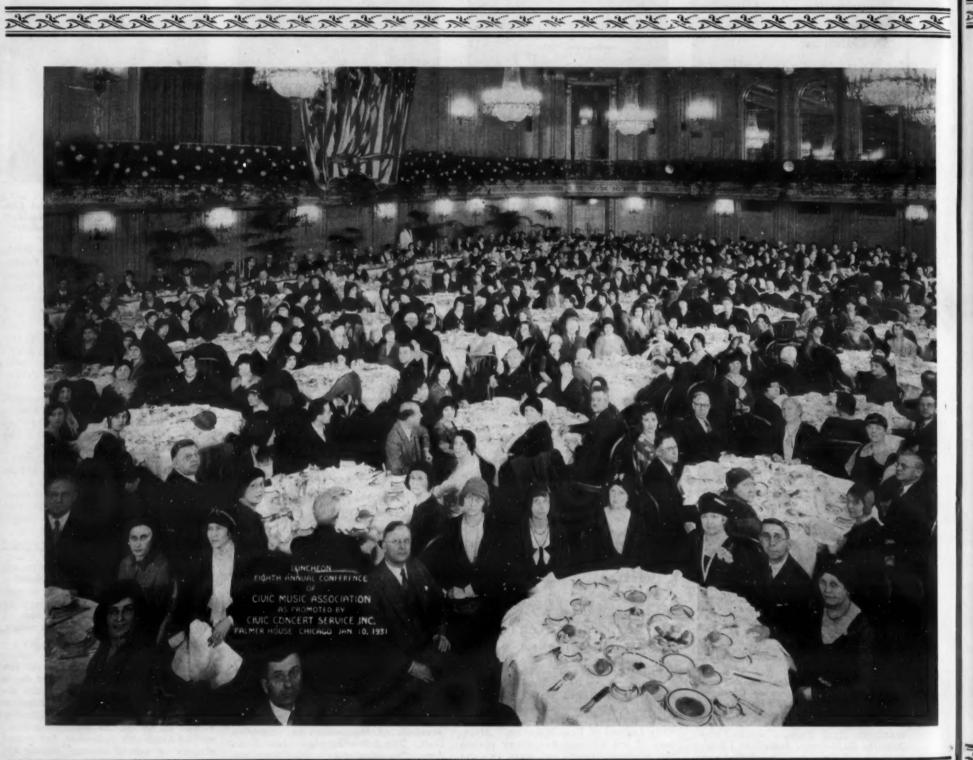
Maurice Maréchal, 'cellist, gave a recital under the auspices of the Musicians Club of Women at the Playhouse on Jan. 12.

The Chicago Chamber Music Society resented the London String Quartet before an audience of record-breaking size at Orchestra Hall on Jan. 11.

Fernando Germani, organist, was heard at Kimball Hall on Jan. 6, under the auspices of the American Guild of Organists. ALBERT GOLDSENS

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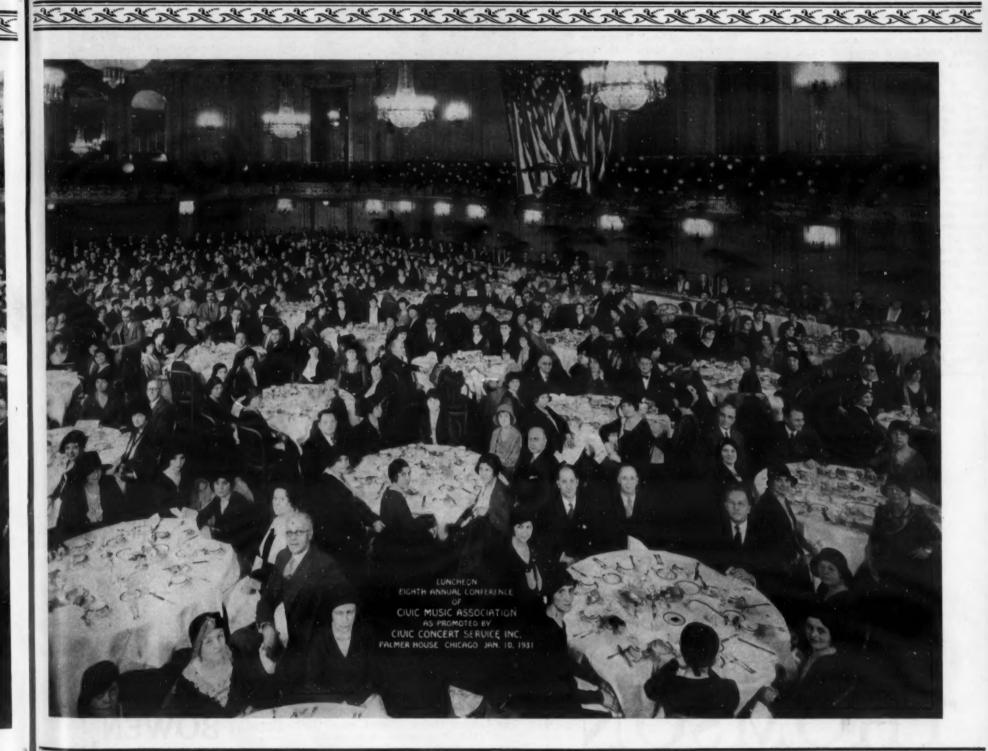
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Activities in Chicago

(Continued from page 33) remaining of the two listed for the sea son. This will be given on April 16, with Paul Althouse as soloist.

The Swift and Company Male Chorus will give its annual concert under D. A. Clippinger in Orchestra Hall on March 5. Mario Chamlee will be the assisting artist. The program will feature the 1930 prize-winning composition, Dudley Peele's "Indian Serenade."

The Chicago Madrigal Club, also led by Mr. Clippinger, is not giving any public concerts this season, but is confining itself to a series of radio programs over Station WLS.

Group to Tour Europe

The Paulist Choristers of Chicago The Paulist Choristers of Chicago will give their annual concert in Orchestra Hall on April 30, led by Father Eugene O'Malley. The program will feature the first presentation in Chicago of a new choral work by Dr. Daniel Protheroe, dedicated to the Choristers. Following this concert, a tour of the West is planned to take the singers to the Pacific Coast. Plans are now under way for a European tour following the Chicago World's Fair of 1933. After the completion of the Western tour, the members will spend the Summer at the Paulist Chorister Summer School on White Lake, Montague Mich

tague, Mich.
The annual concert of the Marshall Field and Company Choral Society will consist of a miscellaneous program in Orchestra Hall on April 21, when John Charles Thomas will be the soloist. Edgar Nelson is the conductor.

The University of Chicago Choir, Mack Evans, conductor, will probably give a downtown performance in the Spring. This group sings during the school year at the Sunday morning serschool year at the Sunday morning services in the University of Chicago Chapel, and at four regular services during the week. The choir consists of 100 voices. Most of its attention is devoted to a cappella singing. The permanent soloists are Maude Bouslough, soprano, and Clara M. Schevill, controlto.

The International Harvester Choral Society, led by Richard De Young, has given two performances of "Messiah," in La Grange and Highland Park, and will probably repeat this performance later in Orchestra Hall, the proceeds to be devoted to the relief of the unemployed. The regular Spring concert of this organization will be given in Orchestra Hall in April, consisting of a program of part-songs, with some famous artist as soloist.

Choral organizations planning con-certs for the latter half of the season, but whose programs are not yet an-nounced are: the Chicago Singverein and the Chicago Bach Chorus, both led by Dr. Sigfrid Prager; the Lutheran Teachers' Chorus, George L. Tenney, conductor; the Welsh Male Voice Choir and the Illinois Bell Telephone Chorus, both led by Daniel Protheroe.

Chamber Music Lists

The Chicago Chamber Music Society, an organization of music patrons presenting chamber music at popular prices, lists five concerts for the remain-



Arthur C. Becker, Dean of the De Paul University School of Music

der of the season. These will be given by the Barrère Little Symphony on Feb. 5; the Gordon Quartet on Feb. 15 and March 19, and the Mischakoff Quartet on March 8 and April 12. All events will be held in Orchestra Hall.

The Amy Neill String Quartet, which was heard in the Chicago Chamber Music Society Series in December, will give another Chicago concert in February in Kimball Hall. The Quartet was booked for Danville, Ill., on Jan. 13. and at a scholarship benefit concert for Mu Phi sorority in the Cordon Club in April. On May 7 the Quartet—which consists of Amy Neill, Stella Roberts, Charlotte Pollak and Lois Bichl—will be heard at the Fortnightly Club. Miss Neill is also active as soloist, having appeared with the Milwaukee Philharmonic Orchestra in the Bruch Concerto on Dec. 14, and on Jan. 2 in a recital before the Mendelssohn Club of Rock-

The Chicago String Quartet—Herman Felber, Rudolph Reiners, Peter Sniadoff and Theodore Du Mulin—will give a series of six concerts in the Chi-cago Woman's Club Theatre on Jan. 18. Feb. 5 and 22, March 22, April 19 and May 10.

Radio Programs

Among radio stations, the Chicago studios of the National Broadcasting Company won attention by Saturday night broadcasts of the Chicago Civic Opera. Regular musical features of this station include a symphony orchestra under Adolphe Dumont, Paul Whiteman's Orchestra, Jean Goldkette's Or-chestra, Victor Young, Wayne King, Lee Sims, the Coon Sanders Orchestra, George Dasch and Harry Kogen.

London String Quartet Returns for American Concerts

The London String Quartet, consist-The London String Quartet, consisting of John Pennington, first violin, Thomas W. Petre, second violin, William Primrose, viola, and C. Warwick Evans, 'cello, arrived on Jan. 5 aboard the Duchess of Bedford from England.

Since leaving this country at the etc.

of last April, the quartet has played sixty concerts in South America and has toured all of Great Britain. It is booked for fifty engagements here and will give a New York recital on Jan. 29 at Town Hall.

A maximum salary of 27,000 marks (\$6,750) a year has been fixed for solo artists engaged in the German opera

PIANISTS IN CONFERENCE

American Pupils of Matthay Hold Annual Meeting

Members of the American Matthay Association, composed of pupils in this country of the English piano pedagogue, held their sixth annual meeting on Dec. 29, at the Riverdale School of Music, New York. The morning was given over to a business meeting, in which the rules for the annual contest for the \$1,000 award to be devoted to a year's study in London with Matthay were discussed. Contestants for the \$1,000 must have been pupils of some member of the association for eight or more months, and be able to supply the remainder of the money necessary for a season's stay in London from their own resources. This year's contest will probably be held in June at a place to be announced later. According to the records of the association, the pupils of Matthay in this country now number at least 150.

The officers elected for the next two ears were: president, Richard Mcyears Clenahan, New York; first vice-president, Rosalind Simons, New Haven; second vice-president, Mae MacKenzie, Pittsburgh; third vice-president, Frederic Tillotson, Boston; secretary, Albion eric Tillotson, Boston; secretary, Albion Metcalf, Reading, Mass.; treasurer, Julia L. Wrightington, Boston. Four directors elected were: Jane Colpitt, Boston; Pauline Danforth, Boston; Bruce Simonds, New Haven; and Arthur Hice, Philadelphia.

Lilias McKinnon, British expert on music memory and a pupil of Matthay, gave a lecture. Pauline Danforth played the annual invitation recital.



Dorothy BOWEN

Soprano

Chicage Daily News—Eugene Stinson 1/9/31

"The soloist was Dorothy Bowen, a young soprano whose voice is one of the most beautiful I have ever heard, and whose method of using it, from what I caught of her performance, is ideal."

Chicago Herald and Examiner-Dillard Gunn 1/9/31

"Dorothy Bowen did some of the best singing heard in concert this season. Her voice is lovely, her interpretative art dis-tinguished. She is, in short, one of the resident aristocrats of song."

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-Camille Bellaigue, Revue des Deux Mondes, May 1, 1930

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GEORGE ENGLES-MANAGING DIRECTOR

Revival of "Mignon" and Debut of New Bass Hailed in Chicago

Coe Glade Wins Triumph in Title Role of Thomas Opera - Tito Schipa, Warmly Welcomed in Return as Wilhelm Meister-Rudolf Bockelmann, in Bow with Forces, Gives Superb Portrait of Wotan

CHICAGO, Jan. 20.—The revival of Ambroise Thomas's sixty-five year old "Mignon" by the Chicago Civic Opera on Jan. 13, achieved a popular success of unexpected proportions. As sheer entertainment the resident com-pany has done nothing better, and there was applause of ovational proportions for Coe Glade in the title role and for Tito Schipa as Wilhelm Meister. production as a whole had the advan-tage of excellent staging by Dr. Otto Erhardt and boasted some of the most beautiful sets in the company's posses-

sion. Emil Cooper conducted.

Miss Glade richly deserved her triumph. She has, as a native gift, what
is of the utmost rarity in an American singer, an abundance of dramatic temperament. Always impressive, she has through study and experience refined this flair for the stage into a definitely personal style. That at times she suggests Mary Garden is less a matter of imitation than a similarity of tempera-

ment and thought. Her Mignon was an admirably conceived characterization. Even though the role is scarcely that of the stereotyped operatic pattern, Miss Glade vitalized it into a credibility that we earlier would have thought impossible. Vocally she was equally surprising. The rich, dark color of her voice lent an unexpected poignancy and intensity to the music, while the brilliancy of

the vocal displaythe extensive range, with ringing tones at the top and deep, full ones at the lower extremity, the flexibility of the coloratura passages, the exquisite pianissimo employed in the last act—was of a kind not often heard in the theatre of to-day. Miss Glade is a singing actress, with all of the distinction and none of the derogation that

implies.

Mr. Schipa—who
had made his first appearance of the season in a repeti-tion of "Don Gio-vanni" on Jan. 8 was joyfully received by the public. That he was a graceful and romantic Wil-helm Meister goes without saying. The lighter, more poetic episodes of the score, especially, were sung with his usual flawless finish.

Adding another to the season's record linguistic carnivals, the tenor sang in Italian, while the rest of the cast confined themselves to French.

Margherita Salvi as Filina gave as gracefully and charmingly acted a portrait as can be imagined. Vocally she achieved a climax with a high E Flat that brought the customary reward. Chase Baromeo offered a sympathetic portrait of Lothario without reverting to the exaggraptions regularly deemed. to the exaggerations usually deemed necessary for the depiction of age, and



A Scene from Smetana's Opera "The Bartered Bride," as Revived Recently by the Chicago Civic Opera Company

> sang at all times splendidly. Jenny Tourel made much of the comedy part of Frederick, winning individual recognition from the audience. Eugenio Eugenio Sandrini was picturesque as Giarno, the gypsy chief. Désiré Defrère was the

> Laertes.
> Mr. Cooper's unerring sense of the theatrical was constantly in evidence and served to reanimate a score that still retains a measure of charm in spite its advanced years.
> With the addition of Rudolph Bockel-

mann to the Civic Opera roster, the already formidable strength of the German wing was increased by the presence of a notable artist. Mr. Bockelmann made his debut as Hans Sachs in a repetition of "Meistersinger" on Jan. 5, and followed this with a fine performance as Wotan in "Walküre" at the matinee of Jan. 10.

Of the two roles, that of the god was perhaps the more impressive.

Mr. Bockelmann's Sachs was also a praiseworthy conception, though, to our taste, a trifle too assertive to realize fully the kindliness and lovableness of the character. Mr. Strack was the Walther of this performance, singing the role for the first time here, in an adequate though scarcely ideal manner. rest of the cast was that of

ALBERT GOLDBERG

Bockelmann Makes Debut

Bockelmann is a man of heroic stature, with a resonant, full-bodied voice to match his frame. In consequence, his match his frame. In consequence, his Wotan became easily the best the Civic Opera stage has known for many years. He has the requisite range to encompass the frequently trying lower passages, and the bright baritone quality to send out the climaxes with magnificent power. In this performance, Emma Redell sang Sieglinde for the first time, commanding respect for her intelligence and admirably mastered vocal resources. Theodore Strack succeeded to the role of Siegmund, bringing to it a heroic quality it does not often possess, but letting much of the lyricism go by the boards.

earlier presentations.

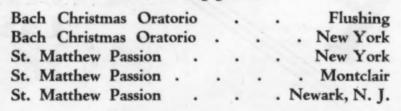
Walter Conducts Mahler's Fifth at Gewandhaus

LEIPZIG, Jan. 10.—The Fifth Symphony of Mahler was recently performed by the Gewandhaus Orchestra under Bruno Walter for the first time locally. The performance made a deep impression on the audience.

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Paris Opera Houses Granted Larger Subsidies

French Government Approves Slight Increases in Sums Supplied Annually to Opéra and Opéra-Comique—Union of Three Musical Theatres Under Syndicate Agreement Proposed — Russian Opera Season Brings Novelties

By GILBERT CHASE

ARIS, Jan. 1.—The recent decision of the French Government to increase the annual subsidies granted to the Paris Opéra and the Opéra-Comique, while it by no means solves the financial problems with which these institutions are beset, has served to draw attention to the situation of official opera in the French capital and given rise to renewed proposals for the amelioration of present conditions. The latter may in turn lead to some definite and, let us hope, salutary action being taken in the not too distant future.

The annual subsidy of the Opéra has been increased from 3,200,000 francs (pre-war status) to 4,800,000 francs



Payer, Vienna
Bronislava Nijinska, Ballet Mistress of
the Paris Russian Opera

(\$152,000); and that of the Opéra-Comique from 1,200,000 to 1,800,000 francs (\$72,000). These far from munificent sums must necessarily be employed in providing a more adequate compensation, in view of the increased cost of living, for the personnel of the two houses. This will leave untouched such essential matters as scenery, costumes, machinery and lighting, all of which would need considerable improvement to be on a par with the latest developments along these lines.

Operatic Competition Feared

Furthermore, the benefit which may be derived from the increase is in a measure offset by one of the conditions which the new arrangement brings in its train, namely, the "freedom" of repertoire. This means that an independent enterprise may produce any of the standard operas hitherto monopolized by the official houses. If the enterprise



Members of the Ballet of the Paris Russian Opera Rehearse a Symbolic Tableau. Modern Dance Technique Is Employed by This Notable Ensemble in Its Presentations

be efficiently equipped and up-to-date in its methods (which private enterprises usually are), it would certainly deal a heavy blow to the box-office receipts of the Opéra and the Opéra-Comique. Owing to their lack of resources, these houses could not withstand determined outside competition. It is to be feared, for example, that "Boris Godounoff," produced by the Paris Russian Opera, would draw the devotees of that work from the Garnier palace to the Champs-Elysées Theatre in masse.

In view of the general financial depression, considering that the Government has three other theatres to support in Paris (the Odéon, the Comédie-Francaise and the Théâtre National Populaire), it is out of the question for the Opéra and the Opéra-Comique to seek their ultimate salvation in further direct aid from official sources. It would, in fact, be greatly preferable for these houses to find some other way of strengthening their position, for government support often brings with it conditions detrimental to administrative efficiency.

An example of this may be seen in

An example of this may be seen in the present system of divided director-ship—a result of trying to placate various political groups, each upholding its own candidate for the position of director. When two or three directors have their collaboration thrust upon them willy-nilly, the results are not always the most satisfactory which could be imagined.

Working Alliance Proposed

Of the practical remedies which have been proposed for the situation, the most feasible, as well as the most promising, appears to be the plan which would unite the Opéra, the Opéra-Comique and a third lyric theatre, as yet purely hypothetical, in a sort of operatic syndicate, with three co-directors, one for each house. The third lyric theatre is included in the scheme of things as an indispensable adjunct of the other two houses. Giving opera on a more popular scale, it would receive recruits from the Conservatoire and train them for the Opéra and the Opéra-Comique, and it would produce the works of the younger and com-

paratively unknown composers. The Théâtre National Populaire, housed in the vast hall of the Trocadéro, which has a seating capacity of 6000, occasionally gives operas, but on a lamentably low artistic scale, and does not conform in anything save its popular appeal to the idea of the proposed Théâtre-Lyrique.

That a three-theatre system is no guarantee of operatic fair weather is proved by the triple-opera tangle in Berlin, described by Geraldine de Courcy in a recent issue of MUSICAL AMERICA. But the system as proposed for Paris differs so radically from that which is in force in Berlin that a com-

parison between the two is hardly fair. It may be, however, that the first step in any readjustment of the present situation would be some sort of working alliance between the Opéra and the Opéra-Comique, similar to the "Arbeitsgemeinschaft" which forms the base of the operatic triangle in Berlin.

Exchange of Artists Possible

There is no doubt that a working alliance between the Opéra and the Opéra-Comique, while it should not be taken as the final solution of the problem, would tend to improve the artistic and financial well-being of the two in-

(Continued on page 160)

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"A warm, glowing, refulgent voice, sparkling in the lighter passages, gloriously pure and commanding in the majestic and dramatic climaxes, and piercingly sonorous and true-toned in themes of pathos and poignancy."

—Greensboro News, Nov. 25, 1930.

"She has truly an amazing range of tone, and the volume of her voice is something to be marvelled at."

—Dallas Times Herald, Dec. 2, 1930.

"A sincerity and subtlety not generally found in so brilliantly emotional a singer."

-Boston Globe, Dec. 18, 1930.

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Music in Modern Russia and the Art of Glière

Experiments in Developing
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Scant Success in Soviet
Realm-Best-Known Figures in Nation's Music
Were Trained Under Old
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Popular Figure Among
Living Composers in His
Own Country, to Make
American Tour Next Season

By IVAN NARODNY

A GIGANTIC historic experiment is taking place in Russia. The Soviet leaders hope for a success of their Five Year Plan, in which music is included. The country is a vast evolutionary laboratory, in which music occupies a peculiar place. With all habits altered, with many of the churches closed and religious ceremonies held in disfavor, music has remained the only abstract factor with the emotional Slavic race.

Russia, as a whole, is as much interested in music today as it was during the rule of the czars. An increased budget on music during the Five Year Plan, is in the program of the government. But emphasis is laid on the

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social influence which music exerts. And a special kind of idiom is being sought by the leaders to convey the proletarian ideals which they are teaching.

New Form of Art Desired

Anatoly Lunacharsky, the former Commissar of Arts and Education, aptly characterized the Soviet musical ideals in one of his statements, which included the following paragraphs:

included the following paragraphs:
"Although the revolution stopped the traditional musical progress of the country, yet an interesting new ten-

in music, and if so, whether I could hear examples of it. He replied that there were groups of pure proletarian composers, who had written factory rhapsodies, workshop symphonies and tractor oratorios, but their creations remained unpopular with the people at large and the Narkompros (Ministry of Education) has largely ceased to support them.

Modern School Active

I asked him to tell me frankly whether the thirteen-year Soviet regime

"Shah Senem," perhaps the first ethnographic Oriental opera ever to be performed on the Occidental stage," replied Mr. Glière. "I have written a symphonic ballet, 'Zaporoshtzy,' dealing with a revolt of a tribe of Cossacks, who write an insulting letter to the Sultan of Turkey. My opera, 'Shah Senem,' deals with a romantic Turkish theme and abounds in Eastern poetry and melodies, as I found them in Central Asia.

"As to my American tour, I plan to conduct my compositions with American symphony orchestras; to play my works at special chamber music evenings; and to act as a pianist for two of our best dancers appearing in my ballets. In the last-named programs, I shall also appear as soloist."

A Popular Composer

The composer played to me passages from his latest compositions, especially from his "Red Poppy," "Shah Senem" and "Zaporoshtzy." His music is melodic, classic and modern at the same time. There is something of Tchaikovsky's power and Borodin's exoticism in his orchestral works. The dances from his "Red Poppy" are much played in Russian concerts and many of his songs are heard in Lieder recitals.

After listening to Glière's music, I realized why his ballets and symphonies are so popular with the Russian audiences at present. They express emotional images in true classic forms and are thus a substitute for the religious sentiments now largely tabu in Russia. There is something deeply emotional in all Glière's music, of which the best evidence is displayed by his magnificent song, "The Mad Priest" ("Bezunmy Shretz"). There is a Schumannesque quality in many of his

These qualities promise to make him an interesting figure to American concert audiences when he makes his first visit to this country next season,



Reinhold Morisovich Glière, Noted Russian Composer, Who Will Make His First Concert Tour of the United States Next Season

dency is beginning to blossom on the old ruins. Our young composers are trying to lay a new aesthetic foundation for our future music—the prolet-cultural note.

"A kind of socio-hierarchical spirit runs through all our official tendencies, which colors their harmonic expressions and their themes. Our masses and our youth are swayed to look at music as a socio-ritualistic necessity of life, but not a luxury, as has been the case. We Russians are an emotional nation and make religion out of our politics as well as arts. However, no matter how poor we are economically, we feel we have to have music, even if we spend part of our daily bread in getting it."

A Dubious Experiment

Thus far, although the Soviet functionaries have tried to patronize the new proletarian composers, with their mechanistic tendencies, as shown in such works as "Ivan the Soldier," "The Iron Girl" and others, they have had little public success.

"The results of the government's new pedagogic rules in music must be awaited," one of the leading professors of the State Conservatory of Music said to me. "The chiefs think that traditional music, abounding in melody, brings about a psychic sentiment which contradicts the prolet-cultural theories. Therefore, we are to teach a new and purely proletarian music, more suited to the ideals now taught in Russia than that of Moussorgsky, Tchaikovsky, or Rimsky-Korsakoff, who wrote their compositions for the bourgeois society. We are to invent special music for factory workers, for farmers, for the army, for the office workers and others."

I asked the professor whether there was already a typical Bolshevist style

had produced any outstanding composers or musicians to rival men like Stravinsky, Prokofieff or Gretchaninoff, not to speak of Tchaikovsky or Rimsky-Korsakoff.

"To tell you frankly, the past thirteen years have not seen the emergence of a first-rank new composer in Russia," he replied with a sigh. "But the same might be said with equal justice of the rest of the world."

I had an opportunity to hear a number of new compositions by Alexandre Krein, Maximilian Steinberg, Alexandre Alexandroff, Michael Gniessin, Sergei Vassilenko, George Catoire and D. Melkich. The most interesting composer to me is Nicolas Miaskovsky, whose smaller orchestral works have a great deal of modernistic Slavic charm. Krein is an original figure because of his novel harmonies and vivid melodic images. But all of them are so-called "traditionalists," pupils of the great old masters.

I asked one of the music critics of Moscow, D. Obolinsky, who was the most popular Soviet composer, broadly speaking.

"Reinhold Glière," replied Mr. Obolinsky. "His 'Red Poppy,' 'Esmeralda' and 'Zaporoshtzy' are the biggest public attractions throughout the country. He is our contemporary Glinka—a composer of the people as well as the intellectuals."

A Visit with Glière

Since I heard that Glière had closed a contract with S. Hurok of New York for an American tour next season, I visited the composer. I asked him to tell me of his latest works and plans for his American debut.

"I am now staging a new ballet, 'Komedianty' or 'The Comedians,' at the Moscow Opera, and next Spring I am going to conduct my new opera.

AWARD POLISH PRIZES

Maklakiewicz and Labunski Winners in Warsaw Composition Contest

WARSAW, POLAND, Jan. 10.—Results of the competition for orchestral works here, held by the L. Kronenbert Foundation, were recently announced a follows: first prize of 5,000 zloties to Jan Adam Maklakiewicz for his concerto for violin and orchestra; second prize of 3,000 zloties to Felix Roderic Labunski for his suite, "Tryptique Champêtre" for orchestra.

T. Szeligowski, with "Suite Archaique" and W. Maliszewski, with a piene concerts won hopograble mention.

T. Szeligowski, with "Suite Archaique" and W. Maliszewski, with a piano concerto, won honorable mention. The jury was composed of R. Chojnacki, G. Fitelberg, P. Maszynski, Niewiadomski and Wojciechowski. Labunski is the president, and Szeligowski the vice-president, of the Young Polish Musicians' Association in Paris.

Symphony for Double Orchestra by J. C. Bach Published

KIEL, Jan. 10.—The Symphony in D Major for Double Orchestra by Johann Christian Bach, which had its first performance recently at the Kiel Bach Festival, has been published by Peters Edition in an arrangement by the local musical director, Dr. Fritz Stein.



"Fiery Beauty . . . perfect enunciation . . . played cunningly upon a simple theme until it sparkled like a jewel."—Milwaukee Leader, Nov. 18, 1930.

"One of the admirable pianists of his time. His performances are always notable for poetic insight, fastidious coloring and opulence of dynamic resources."—New York Sun, Dec. 6, 1930.

"His is a refined emotionalism commanded by intellectual subtleties and exquisite taste."—Providence Bulletin, Dec. 10, 1930.

"One could search in vain for a number that was not teeming with vitality and recreated with imagination and emotion."—Boston Globe, Nov. 9, 1930.

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Havana Welcomes Visiting Artists

Pro-Arte Society Sponsors Recitals by Morini and Clairbert-Barrère Little Symphony Heard in Three Concerts—Sydney Rayner Gives Joint Recital with Carmelina Roselle

HAVANA, Jan. 20. — The Pro-Arte Society opened its season recently with a recital by Erika Morini, who had appeared here a few years ago. The brilliant young violinist played Glazounoff's Concerto in A Minor and works by Bach, Couperin, Tartini, Mozart, Brahms, Juon, Kreisler, Dvorak and Novacek. At a second recital three days later she aroused further enthusiasm by her playing of Mozart's Concerto in A Major and compositions of Gluck, Bach, Elgar, Kreisler and Sarasate. Theodore Saidenberg was accompanist.

The second artist to be presented by the society was Clare Clairbert, the Belgian coloratura soprano. Her voice pleased her hearers, particularly the beautiful quality of her high notes. Arias from "Puritani," "Lucia," "La Traviata" and songs by Duparc, Gior-dano, Alabieff and other composers formed her programs, which were given with the collaboration of Francis de Bourguignon, pianist, and Eugene Lion,

George Barrère and his Little Symphony appeared in the Pro-Arte Auditorium on Dec. 1, 3 and 5. All three programs were artistically interesting, but the first and the third seemed to please the public best. Works pre-sented included the Overture to Rossini's "L'Italiana in Algeri," Haydn's Symphony in G Major, Griffes's "White Peacock" and other works by Harold Bauer, Brockway, Debussy, Albéniz and Pierne. The second program was devoted to compositions by Mozart, Mondonville, Hindemith, Poldowski,

Mondonville, Hindemith, Foldowski, Kriens and Hennessey.

Mme. Oria Varela de Albarrán is acting president of the society since the untimely death of Mme. Giberga.

Sydney Rayner in Joint Recital

Havana heard Sydney Rayner, American tenor, in the Auditorium re-cently. With Mr. Rayner, a young Cuban coloratura soprano, Carmelina

Roselle, made her first appearance in public. Mr. Rayner sang several arias from "Rigoletto," "Bohème," "Martha," etc., and Señorita Roselle was heard in Arditi's "Il bacio" and arias from "Lakmé," "Rigoletto" and Roméo et Juliette." The accompanist was Richard Bevan. The large audience was most enthusiastic in its approval of both artists.

Carmelina Delfin and Sara Justiz, two of our most brilliant pianists, re cently gave a concert, assisted Tomasita Nuñez, Hortensia Coalla, Carmen Burguete, Maria Fantoli, sopranos, and Señor Utrera, baritone. The program featured Cuban songs by Simons, Lecuona and Miquel. Señorita Delfín, a talented composer, was represented also by a number of her songs and piano compositions. Maryla Granowska, soprano, and

Nicolas Melnicoff, baritone, appeared in concert in the Pro-Arte Salon on Dec. 4. Mr. Melnicoff sang with the Privé Opera Company of Paris, which visited Havana last season. The singers were accompanied at the piano by Natalia

Francisco Fernandez Dominicis, or, as he is known in Italy, Francesco Dominici, returned to Cuba recently. An operatic concert was organized in his honor. An act of Rossini's "Bar-biere di Siviglia" and another of "Traviata" gave the tenor good opportunity to demonstrate his excellent vocal equipment. Edelmira Zayas de Vilar, soprano, and Alberto Marquez, bari-tone, appeared with Dominicis in "Traviata." NINA BENITEZ

Musical Coterie Gives Concert

St. Davids, Pa., Jan. 20 .- The "Musical Coterie" gave a program of Christmas music at a private residence here on Dec. 22. A feature of the concert was the playing of the Theremin by Edward C. Harsch. The chorus, conducted by Helen MacNamee Bentz, sang carols of various nations. Instrumentalists taking part were Anne Jackson Davis, Ethel Dorr McKinley, H. Velma Turner, Louella Carson, Mrs. Thomas Blackadder, Mrs. Thomas E. Walton and Mrs. E. Bisbee Warner.

Damrosch to Lecture in Palm Beach

PALM BEACH, FLA., Jan. 20.-Walter

PALM BEACH, FLA., Jan. 20.—Walter Damrosch will give a series of three lecture-recitals on Wagnerian operas at residences here this Winter.

The first will be on "Walküre" and will be given at Mrs. E. T. Stotesbury's residence on Feb. 24. The second, on "Siegfried," will be given at the home of Mrs. Alfred G. Kay on Feb. 27, and the third, on "Götterdämmerung," at Mrs. Henry Seligman's home on March 3.

THE SEASON'S PRESS OPINIONS 1929 - 1930

NEW YORK

"Disclosed some of the best singing that has been heard this season."

Sun, March 5, 1930.

CHICAGO

"We were thrilled out of our morning's calm by the performance of this beautiful young singer."

-American, Dec. 6, 1929.

BOSTON

"Held her large audience captive in a program which probably will in retrospect become an outstanding event of the winter."

> -Christian Science Monitor, Feb. 28, 1930.



VIENNA

"I am very glad that I did not miss her very successful performance, which ranks among the best I have experienced of late." -Herald, May 3, 1930.

BERLIN

"Combines her warm soulfulness and sympathetic methods of expression in her full soprano voice.'

-Tageblatt, May 22, 1930.

COLOGNE

"Beautiful material, unlimited powers of resonance, and a faultless technique."
—Rheinische-Zeitung, April 29, 1930.

COPENHAGEN

"This golden voice, with its superior tone-quality, shone brilliantly in an entire opera repertoire."

-"B.-T.," July 10, 1930.

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Performing Rights Are Vital Issue to Artists in German Concert Field

Current System of Evaluating Privileges Calls for Careful Study on Part of American and Other Musicians—Misunderstandings Avoidable Through Examination of Existing Requirements Relative to Royalties—Authorities in Control Make Tariff More Elastic Than Formerly

By GERALDINE DE COURCY

BERLIN, Jan. 10.—A vital issue in German music circles is the existing system of evaluating the performance rights of compositions, and the method followed by organizations in enforcing musical copyright provisions and safeguarding the rights of authors, composers and publishers as regards the public performance of their works. Recently, this activity has been the subject of bitter complaints, not only from the concert agents but from the artists themselves, particularly those from the United States who are unfamiliar with the jurisdiction of such a centralized control.

On July 22, 1930, after a period of

On July 22, 1930, after a period of long and tedious negotiations and the exercise of infinite patience and goodwill, the three leading protective organizations, known by abbreviation of their titles as GEMA, AKM, GDT, formed a common agreement whereby the work of safeguarding the rights of composers, authors and publishers in their membership roles was to be vested in a general board of managers made up of representatives of the three organizations. In other words, this activity was to be controlled by a distinct department representing an amalgamation of the three societies.

Full Jurisdiction

In accordance with the terms of this agreement, this new department (Verband zum Schutze Musikalischer Aufführungsrechte für Deutschland) assumed on Oct. 1, 1930, full jurisdiction over the performance rights, establishment of royalties, etc., of works hitherto administered by the individual associations. It was also empowered to designate royalties, grant performance rights, sign contracts, file infringement suits, support claims and otherwise act as general headquarters for the adjudication of all questions affecting musical copyrights.

Since this scheme went into effect,

Since this scheme went into effect, there have been considerable complaint and dissatisfaction regarding the tariff schedule issued by the Verband. Therefore on Dec. 1, 1930, the directors issued an announcement stating that while maintaining the original tariff in

its general essentials, they had decided (in view of the financial stringency of the country) to make the tariff more elastic by establishing certain categories involving a discount of up to fifty per cent.

In order to insure the execution of this plan, a special committee on classical music was appointed and attached to the board of directors. The chairman is Prof. Dr. George Schumann, vice-president of the Berlin Academy of Fine Arts, and director of the Singakademie.

During the validity of this agreement (seven years), the three organizations are obliged to accord members of the National Cartel (Reichskartell) the right of public performance of any and all works under their jurisdiction, while the various organizations in the Cartel are pledged to facilitate in every way the work of the Verband in enforcing the provisions of the copyright

Use French Model

The tariff schedule issued by the Verband is modeled on its French prototype. It permits two methods of payment—either a single annual blanket payment or a stipulated fee per work, scaled from a single song with piano accompaniment up to large choral works, with soloists and full orchestra.

The blanket payment, which is determined by category alone (solo recitals, chamber music or orchestral and choral concerts), has always been considered the more advantageous method, particularly as regards modern music and its development, inasmuch as it enables the performer to indulge in the luxury of modern experimentation without obligating himself to the payment of royalties far out of proportion to the potential receipts of the concert. As long as there is a limited public willing to pay for the pleasure of listening to music in the modern idiom, this is an important factor for the artist to consider. The blanket system also enables the concert-giver to make a broad selection from any of the modern works under the jurisdiction of the Verband, and materially expedites the clerical side of the administration by dispensing with much correspondence.



P. & A.

Yvette Guilbert, Famous French Diseuse, Seen in a Recent Berlin Concert

Since experience has shown that about 60 per cent of all works performed in concerts are subject to royalties, the Verband has established a fee which represents about 50 per cent of the amount that would be required if the performer had to obtain separate performance rights for each individual work. Again, should the performer elect to pay the blanket fee of fifty marks and only select one copyrighted work, he would find himself paying several times the amount that would be required if he merely obtained the performance rights for the copyrighted work—that is, he would actually be paying royalties on classical works no longer liable to collection.

Outline of Tariff

Outlines of the tariff schedule as it applies to annual blanket payments show the fee for one solo concert a year to be fifty marks. Eighty marks is charged for two concerts in a year, and forty for each additional concert. This classification includes recitals given by pianists, violinists, singers, and other performers.

In the field of chamber music the first concert costs fifty marks; two concerts may be given for 100. Each additional program will call for the payment of fifty marks. Orchestral or choral concert fees for the same number of performances vary from 200 to 120 marks, from 350 to 220 and from 120 to eighty. The fees per work are as low as ten marks in the case of songs with piano, and as high as 200 for choral and orchestral compositions, with in-between prices ranging from twenty to eighty marks. The exact sum depends on the size of the hall, the price of admission, the length of the work and the importance of the hearing.

Additional fees, representing an increase of from fifty to seventy-five per cent, are related to concerts with public rehearsals, to events for which prominent soloists are engaged and to cases in which the concert is not promptly reported. Discounts of fifty per cent are allowed for pupils' recitals and concerts for young people, for beginners or artists who are in not a financial position to assume full obligations, for charity concerts and programs consisting of a performer's original works.

The term "song cycle" can be stretched by the committee to cover a group of songs by one composer, so that instead of paying ten marks per number, the artist may obtain a fifty per cent reduction.

The Verband holds more than 60,000 contracts covering every phase of musical activity, and each individual society in the union maintains an extensive organization. In the deft machinery of German detail, everything is "controlled," from the jazz orchestra in a fashionable Berlin night club to the "fiddlers three" in a little mountain Gasthaus in the Bavarian Highlands—accurate, precise, and systematic as a clock!

In settling royalties for vocal works, the authorities consider the claims of the author, the composer, the arranger and the publisher, so that the royalty is divided evenly. If the work of a French composer is arranged by an Italian and published by a German, one-third of the royalty goes to each of the three countries. In the case of an instrumental composition, two-thirds of the royalty falls to the composer and the remaining third to the publisher. After defraying overhead expenses and settling royalty claims, 48.58 per cent of the net income accrues to the GEMA, 37.42 per cent to the AKM, and fourteen per cent to the GDT.

The directors of these organizations seem to have made to the artist every concession that is commensurate with the legal and justifiable claims of the composer and publisher. They have also done their utmost to further cooperation.

Obviating Friction

It would seem, however, that much friction and many misunderstandings and misconceptions might be obviated if concert managers and others would discuss this question carefully with their artists as an initial step in any business arrangement, so that the latter may be fully aware of their obligations toward the Verband. It is also hoped that some definite arrangement may be made with America so that the work now being done by the Continental societies in connection with what the French term "petits droits" may be extended to the United States and do away with much argument and litigation.

In the meantime, only wide dissemiation of information on this phase of Europe's musical life, with its reaction on the individual, can prepare the American artist for one of those many complications of foreign concertizing that in the retrospective light of personal, and unenlightened, experience may assume the menacing proportions of disillusionment.

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"MARVELOUS CHENKIN"

-Pittsburgh Post Gazette, Dec. 19, 1930

DETROIT NEWS, MONDAY, NOVEMBER 24, 1930. MONTGOMERY ALABAMA JOURNAL AND THE TIMES November 26, 1930

Russian Actor-Singer Reveals Unusual Talents in Unusual Program

Victor Chenkin, whose victor the gentleness of such of the gentleness of some of the fire of a steem of the fire of a steem of the fire of a steem of the minickry nears the schalapin, opened the Mc a Chaliapin, opened the Mc a Chalapin, opened sudience before a large sudience before a large sudience character song groups. opinion of his singer or ac-











PITTSBURGH PRESS FRIDAY, DECEMBER 19, 1930

DISEUR GIVES **GREAT RECITAL**

Victor Chenkin Shows Versatility in Exceptional Program

> By RALPH LEWANDO Press Music Critic

An amazing recital was presented last night in the Carnegie Music Hall by that renowned character singer, Victor Chenkin, who, by the display of his celebrated and unusual talents, electrified the auditors and held them spellbound throughout a program of compelling interest.

Chenkin's inborn sense of dramatical descriptions of the sense of dramatical descriptions are sense of dramatical descriptions.

matic values, combined with an excellent vocalism and diatonic emotionalism, proved him a genius of mood portrayal without a peer.

The program com

"NOBLE ARTIST"

-Boston American, Dec. 26, 1930

THE MILWAUKEE LEADER, SATURDAY, DECEMBER 13, 1930 Versatility of Chenkin

Artistry,

THREE SOLD OUT NEW YORK HOUSES

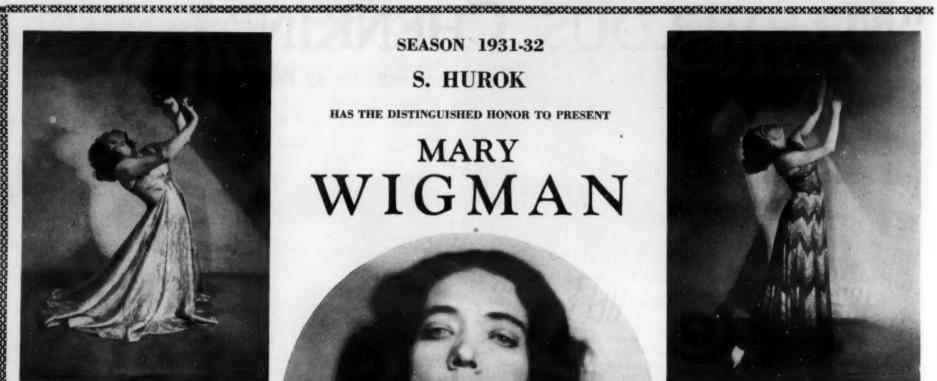
"THRONGS TURNED AWAY FROM GUILD THEATER."-New York Sun, Dec. 22, 1930

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MISS WIGMAN'S NEW YORK DEBUT, SUNDAY, DECEMBER 28.

Before such magnificent accomplishment, the ordinary yardsticks of critical judgment shrink into foolish insignificance.—John Martin, New York Times.

She gave one of the most dynamic and stirring exhibitions which has ever been offered a New York audience.—Mary F. Watkins, The Herald Tribune.

Her dancing cannot be described; it must be seen. It is unique. It is subtly individual. All of this is true when said of Miss Wigman's art.—W. J. Henderson, New York Sun.

Various adjectives crowd upon the mind in attempting to describe her. Vital, arresting, intense—none of these quite fills the bill.—Julian Seaman, New York World.

Mary Wigman is the very acme of art. She uses her body as a composer uses the scale. Her bows, each one a spontaneous dance in itself, served only to excite her beholders to further frenzy . . . — Ruth Seinfel, New York Evening Post.

A capacity audience with its rows of standees filled the theatre, and added lusty cheers to its great rounds of applause. The house was hers.—Irving Weil, New York Journal.

THE DANCER'S PHILADELPHIA TRIUMPH, TUESDAY, JANUARY 6.

The amazing art of Mary Wigman was greeted tumultuously by a capacity audience. It was a two-hour demonstration of the consummate poetry of her conceptions. She was recalled before the curtain time after time. —The Public Ledger.

She brings a well-nigh unerring instinct for beauty, expressed in grace of movement, glorification of sheer rhythm and a curiously cold loveliness in effects of apparel. Her art rates as the sensation of the day.—H. T. Craven, The Record.

There was no mistaking the genuine enthusiasm of the ovation that brought her back again and again, and which compelled her in the end to repeat the concluding dance, "Gypsy Moods."— Evening Bulletin.

IMMENSE AUDIENCE IN NATIONAL CAPITAL, FRIDAY, JANUARY 9.

A tumult of applause followed each dance. That Mary Wigman is great there is no question—the vast audience scarcely breathed during the entire performance—and at the end she received an ovation that she richly deserved.—Washington Star.

Mary Wigman amazed Capital dance lovers with her art, and added another applauding audience to her rapidly growing collection of laurel-crowned presentations. Washington was astonished by the new aspect of the dance shown them by the visitor with magic feet.—Washington Post.

CHICAGO: ORCHESTRA HALL ENTIRELY SOLD OUT, FRIDAY, JANUARY 16.

Mary Wigman held her audience spell-bound by her genius in the dance. Her art has the unmistakable savor of what we call modernity. She has pushed the personal to its extreme limits, beyond which lies the universal.—Albert Goldberg, Herald-Examiner.

We, and the very large audience that filled Orchestra Hall, felt that we were in the presence of a personality illumined by an inner flame, an urge for expression, a tremendous force almost masculine in its ruggedness and power.—Herman Devries, Evening American.

Cleveland to Dedicate New Hall with Gala Programs

Noted Orchestra, Under Nikolai Sokoloff, to Give Dedicatory Programs Including Premiere of Commissioned Work by Loeffler-Children's Symphonic Series Planned During Week in March-National Orchestra Contest Arranged - Beethoven Festival During Convention of State Teachers Scheduled

By MARGARET ALDERSON

CLEVELAND, Jan. 20.—Of paramount interest in the local music season is the completion and approaching dedication of Severance Hall, the new home of the Cleveland Orchestra, new home of the Cleveland Orchestra, an occasion which will be marked by a series of special programs. The Musical Arts Association has announced that the opening concerts in the new hall will be led by Nikolai Sokoloff, conductor of the orchestra. on the evening of Feb. 5 and the afternoon of Feb. 7. A feature of these concerts will be the world premiere of a new work for chorus and orchestra, especially written for the occasion by cially written for the occasion by Charles Martin Loeffler, and entitled "Evocation." The program will also "Evocation." The program will also include an orchestration of Bach's C Minor Passacaglia and Brahms's Symphony in C Minor.

The audience on Thursday night will be made up of secretary to be a secretary to the control of the secretary to the se

be made up of season seat-holders, in-vited guests, and visitors distinguished world of music.



Charles D. Dawe, Conductor of the Orpheus Male Choir

Severance, the president of The Musical Arts Association, and the donor of the hall, will be present.

Special Programs Announced

The management of the Cleveland Orchestra has engaged the Neighbor-hood Playhouse company of New York, Irene Lewisohn, director, to cooperate with the orchestra, under Mr. Sokoloff, in stage presentations illustrating symphonic music, in the seventeenth program of the regular symphony sea-



Nikolai Sokoloff, Conductor Cleveland Orchestra

son, at Severance Hall, on March 26 and 28. Adella Prentiss Hughes, man-ager of the Cleveland Orchestra, believes that in these presentations the complete possibilities of the stage at Severance Hall will be disclosed. The orchestra will play below the level of the stage, out of sight of the audience, as at Bayreuth.

Martha Graham, Charles Weidman, and Blanche Talmud will be the featured dancers in Miss Lewisohn's company. The program will be selected from the repertoire established through three seasons of like performance in New York by Mr. Sokoloff and Miss Lewisohn at the Manhattan Opera House and Mecca Temple.

For the concerts of Jan. 29 and 31, the orchestra will have the assistance of the Orpheus Male Choir, led by Charles D. Dawe, in Liszt's "A Faust Symphony." Daniel Beddoe will be the

Gregor Piatigorsky, Russian 'cellist, will make his Cleveland debut as soloist with the orchestra on Feb. 26 and 28. Appearances of Jascha Heifetz in March and Harold Bauer in April will further distinguish the programs. Josef Fuchs, concertmaster of the orchestra, will make his annual appearance as soloist during the first week of April.

The season will have a fitting climax in the closing concerts, on April 23 and 25, when Beethoven's Ninth 23 and 25, when Beethoven's Ninth Symphony will be given by the orchestra, a chorus of 400 and visiting soloists. The singers include the Bach Chorus, under F. W. Strieter, the Orpheus Male Choir and the Epworth Euclid Choral Society, Charles D. Dawe, conductor; and the Glae Club of the College for Women, Western Reserve University under Arthur W. Quimby. The soloists will be Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Dan Gridley, tenor, and Fraser Gange, baritone. Fraser Gange, baritone

Children's Series Planned

On March 16, under the assistant on March 16, under the assistant conductor, Rudolph Ringwall, the orchestra will begin a week of Children's Concerts, at Severance Hall. This season Mr. Ringwall will have conducted thirty children's concerts, fifteen in Cleveland, and an equal number on tour. The concerts in Cleveland are



Severance Hall, the New Home of the Cleveland Orchestra, Which Will Be Dedicated with a Series of Special Programs This Winter



Trout-Ware Adella Prentiss Hughes, Manager of the Cleveland Orchestra

played this year in two weeks, the first in January, the second in March, at the request of the board of education. This is being done in order to give the children the benefit of ten weeks' classroom preparation of the music they

room preparation of the music they hear at the concerts. Lessons in music appreciation are a part of the regular course of study, and they are written about the music of the four programs arranged by Mr. Ringwall.

The Musical Arts Association has announced a subscription series of six evening concerts in the small audience room of Severance Hall, beginning on Feb. 6 with a program by the Cleveland String Quartet, the Cleveland Woodwind Ensemble and a chamber orchestra conducted by Mr. Sokoloff. Later concerts will be given by the first two organizations, with Harold Bauer and other assisting artists.

The eleventh annual Music Memory

and other assisting artists.

The eleventh annual Music Memory and Appreciation Contest will take place at Severance Hall on April 24, and is based on the music played at Children's Concerts. Contestants come from innion and sories high schools from junior and senior high schools and from adult study groups. There are about twelve such groups now meet-ing weekly to hear lectures in preparation for the contest.

National Orchestra Contest

The annual National High School Orchestra Contest will be held in Cleveland on May 14, 15 and 16. Plans are under way for housing the con-test in Severance Hall and auditoriums around University Circle. Facilities are being provided through the co-operation of the Musical Arts Association, the School of Education of West-ern Reserve University, and the public



Mrs. Franklyn B. Sanders, Director of the Cleveland Institute of Music

schools of Cleveland according to J. Leon Ruddick, supervisor of orchestras in the Cleveland public schools, and chairman of the committee on arrangements.

The events for the contest will include competitions for various classes of orchestras, based upon the size of the school from which they come, and solos and ensembles, including string instruments. The orchestras will range in size from about forty players to complete symphonic bodies, and the ensembles will include trios, quartets and miscellaneous groups of five to eight players. The largest orchestras will compete by playing material drawn from standard symphonic literature. from standard symphonic literature. Each orchestra will be required to play the first movement of the César Franck

(Continued on page 52)



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Bachrach

F. W. Strieter, Conductor of the Cleveland Bach Chorus

(Continued from page 50)

Symphony and also a number of their own choosing of the list of fifty supplied by the committee on Instrumental Affairs of the Music Supervisors National Conference. Smaller orchestras will be required to play numbers of less difficulty and more suited to their own abilities.

The orchestras eligible for national competition are those that have won first and second place in their respective state contests. Entrants in the solo and ensemble contests are qualified through the same channels. A third feature of the contest will undoubtedly be the playing together of all orchestras of each class under the baton of one of the judges. These judges will be recognized leaders in the field of symphonic music.

Choral Groups Active

The Bach Chorus, led by F. W. Strieter, will celebrate its tenth anniversary on March 22, with a performance of the Bach "Saint Matthew Passion," in Severance Hall. The chorus has 150 members, and for this occasion there will be a choir of seventy-five boys. The soprano soloist has not yet been announced. Marie Simmelink



Ben Strauss

Beryl Rubinstein, Pianist; Composer,
Conductor, and Dean of the Faculty,
Cleveland Institute of Music

Kraft will sing the contralto solos, William Wheeler the tenor, and the basses will be Thomas Belden and Rollin Pease. Albert Riemenschneider will be the organ accompanist and Mrs. Harry L. Goodbread the pianist. The chorus will be accompanied by the Cleveland Orchestra, as in similar performances last season.

The Singers Club, under Beryl Rubinstein, will give its second and closing concert of this season at Masonic Hall on March 11, with Sigrid Onegin as solviet

Adella Prentiss Hughes will present Yehudi Menuhin in his only Cleveland appearance this year, in the Music Hall of Public Auditorium, on the evening of March 10. It will be the third recital the young violinist has given in Cleveland under Mrs. Hughes's direction.

Institute Plans Expansion

The Cleveland Institute of Music received an advance Christmas present which assured the school of a happy New Year on the occasion of its tenth anniversary, Dec. 10, when an anonymous gift of \$100,000 toward an endowment fund was announced.



Arthur Quimby, Curator of Music, Cleveland Museum

The growth of the school during the ten years since its inception has been steady and healthy. Many artists of national and international reputation have affiliated themselves with the faculty.

Mrs. Franklyn B. Sanders, director of the Institute, who has been the guiding spirit of the school since its inception, has announced that a program of expansion is planned for 1931-32. The Institute has outgrown its quarters and the recent gift will be the nucleus of a fund for adequate housing and equipment.

The Institute has met with unusual success this year in its comparative arts course, dealing with the development and interrelation of the fine arts today. The lectures dealing with music are given by the Institute faculty members and illustrated by them. Among the artists who will appear at



Arthur Loesser, Pianist, Composer, and Member of the Cleveland Institute Faculty

these recitals in the coming months are Herbert Elwell, Arthur Loesser, Ward Lewis, Denoe Leedy, Marcel Salzinger and Josef Fuchs.

One of the most conspicuous members of the artist faculty is Beryl Rubinstein, dean of the faculty and director of the piano department. Mr. Rubinstein has achieved distinction in the fields of composition, writing, conducting and lecturing in addition to his work as a pedagogue.

Josef Fuchs is acting director of the violin department of the school, a member of the Cleveland Trio, concertmaster of the Cleveland Orchestra, and leader and first violinist of the Cleveland String Quartet.

Arthur Loesser, member of the piano faculty, will give a lecture recital on (Continued on page 151)

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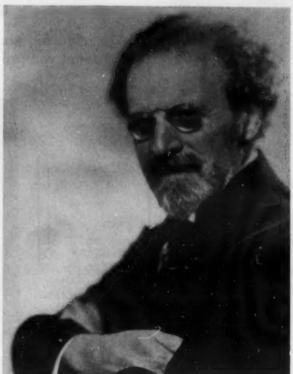
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—Detroit News



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New York Sun Says:

"Young Mr. Kneisel distinguished himself in his performance, playing with a high order of artistic merit, his platform bearing had modesty and repose of manner. He disclosed a good tone of warmth and purity and a technical training bringing honor to the Franz Kneisel who trained him."

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"She captivated her audience.' N. Y. Sun.

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-New York Morning Telegraph.

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"Great technical skill, fine warmth of tone."

-Boston Evening Transcript.

"Played exquisitely. She dashed off her numbers with brilliant, impeccable technique, and a tone of excellent quality and carrying -Herman Devries, Chicago Evening American. power.

She has Kreisler's knack of making it appear that you merely draw the bow back and forth over the strings and the music rolls out .- Portland (Ore.) Telegram.

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"Her voice was as lovely as any soprano I ever heard."

—The World, New York

"Miss Bavé's rendition of the waltz number from 'Romeo and Juliet' was one of the high spots."

—Telegraph, New York

"Her voice, brilliant, warm and flexible, was entrancing and marvelous.

In the aria her trills and high notes

"Her voice is phenomenal in range with a sparkling and crystaline upper register and a decided tender quality in the lower middle tones.

. . . sings with ease and astonishing rapidity, with a flexible and highly polished tonal proficiency."

—Times, Louisville, Ky.

Baldwin Piano



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Chicago Rve. American
Herman Devries, Jan. 12, 1931
"The Marianne Kneisel String Quartet at the Playhouse gave a recital comprising quartets by Haydn, Rietti and Schubert, of which I heard only the first named. Miss Kneisel is a member of the famous Kneisel family, whose leader, Franz Kneisel, may be called the chamber music pioneer of the States. The young women play well, with certain correction and dignity, with evident absorption in their labors, and with the gratifying result of pleasing their public. The group is composed of the following: Miss Kneisel, Marie Vanden Broeck, Della Posmer and Katherine Fletcher."

Chicago Herald & Examiner

Chicago Herald & Examiner
Glenn Dillard Gunn
"MARIANNE KNEISEL, gifted
daughter of a celebrated father,
brought her string quartet to the
Playhouse to play for a large gathering of music lovers quartets by
Haydn, Rietti and Schubert. Foilowing the example of her father
quite faithfully, Miss Kneisel has
already established in her string
group much of the same tone quality which distinguished the pioneer
of chamber music in America. It is
a quality best described as durable. It does not tax the senses.
One does not tire of it. Meanwhile
it discovered the luster and the stability needed for the presentation of
the lovely Schubert quartet in A
minor, which, notably in the second
movement, was charming."



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Marianne Kneisel String Quartet Ukrainian Trio: Soprano, Piano and Roman Prydatkevytch, Violinist

Iturbi Repeats Successes in Second Season

[Portrait on front cover]

Last season a sensational success was won by a pianist new to this country though widely known and admired abroad. His name is José Iturbi, who has seized the imagination of the American public as have few artists in recent years.

Spanish musicians have been few in our concert field, barring the conductor, E. Fernandez Arbos, and the extraordinary guitarist, Andres Segovia, for the land of Spain has in serious music been far behind other countries. It was all the more of a surprise, therefore, to discover a pianist of rare gifts in an artist of that nationality. But nationalities have little to do with the case when an artist is so exceptionally endowed as is Iturbi.

His debut with the New York Philharmonic Symphony, playing Mozart's D Minor Concerto, and a later performance of Liszt's Concerto in E Flat.

were events which all will remember who were present at either or both con-certs. His subsequent recitals in Carnegie Hall confirmed the sensational impression he had made.

Welcomed on Return

This season he has repeated his successes in a concert tour, which takes him all through this country. He is nim all through this country. He is one of the most popular pianists of the day. His second New York recital of the season is scheduled for Jan. 26, in Carnegie Hall, when his principal offerings will be Bach's "Chromatic Fantasy and Fugue," Schumann's "Etudes Symphoniques" and modern works by Lazar, Tansman and Stravinsky Lazar, Tansman and Stravinsky.

Iturbi is an exponent of the moderns, but not to the neglect of the standard works of piano literature. appeal is a broad one, limited to the admirers of no single style or school of composition.

GILBERT OVERTURE HEARD IN OMAHA

Bauer Is Soloist with Symphony Under Baton of Littau

OMAHA, Jan. 20.—The Omaha Symphony, under Joseph Littau, conductor, is playing to record crowds this season. The third concert in the series was given with Harold Bauer, pianist, as soloist, in the Technical High School Auditorium on the evening of Jan. 6, before a capacity audience.

The program was opened with a no-table reading of the Praeludium, Chotable reading of the Praeludium, Chorale and Fugue by Bach, played with ravishing beauty of tone and clarity. The prelude to "Afternoon of a Faun" and "Fetes" by Debussy were performed with a delicacy that captivated the audience. The incidental flute solos were beautifully played by P. J. Christwan who was acked by Mr. Litten to man, who was asked by Mr. Littau to share in the applause. The "Comedy Overture on Negro Themes" by Henry F. Gilbert received a spirited performance and made a delightful climax to

the program.

Mr. Bauer played the Schumann
Concerto in A Minor in true virtuoso style. He was recalled many times and insisted upon sharing his applause with Mr. Littau and the orchestra, which provided beautiful support. pianist gave as a second group the Ballade in A Flat and the Scherzo in C Sharp Major by Chopin, which received a masterly reading.

Children's Concert Appeals

The Omaha Symphony's third concert in the children's series, under Mr. Littau, was given at the Orpheum Theatre on the morning of Jan. 7. Every seat in the theatre was occupied, and splendid attention prevailed throughout the program. The Gilbert "Comedy Overture" was repeated and proved a happy choice for the young folks. Mr. Littau discussed the flute, piccolo, clarinet and bass clarinet in delightful manner. The instruments described were illustrated by soloists of the orchestra.

The program included also excerpts from the "Nut Cracker" Suite by

Tchaikovsky, a part of the "Afternoon of a Faun" by Debussy, the "Entrance of the Little Fauns," by Pierné, and a part of the "Oberon" Overture of Weber. The children sang, in round fashion, "Frère Jacques" and a stanza from "Old Folks at Home." Mr. Littau praised their work.

The closing number, the first move-

The closing number, the first movement from the 'Cello Concerto by Haydn, was played by Betty Zabriskie. Miss Zabriskie, a native of Omaha, teaches 'cello at the Julius Hartt School of Music in Hartford, Conn. Her tone was mellow and she displayed a good technique. The cadenza was carried out with fine musicianship and skill.

The Friends of Music presented Miss Zabriskie in a recital at the home of Mrs. Arthur Metz on Dec. 30. A very

interesting program was given.

MARGARET GRAHAM AMES

GIVE SECOND MUSICALE

Rubinstein Club Presents Operatic Program at Second Matinee

The Rubinstein Club, of which Mrs. William Rogers Chapman is president, gave its second luncheon-musicale of the season in the ballroom of the Plaza Hotel on Jan. 13.

The program, a costume affair, opened with a delightful performance of "The Sentry Box," a one-act oper-etta by Paul Eisler, conductor of the Metropolitan Opera. Ethel Louise Wright, soprano, Ernest Ehler, tenor and Robert Moody, bass, formed the cast. The composer accompanied at the piano.

Beatrice Belkin, coloratura soprano of the Metropolitan, substituting for Melvena Passmore, and Joseph Royer, baritone, were next heard in a scene from Rossini's "Barber of Seville," followed by Pearl Dorini, soprano, of the San Carlo Opera, Naples, in a scene from Mascagni's "Iris." Other artists who delighted the large audience were Berta Winchell, mezzo-soprano, of the Kieff Opera, in Russian gypsy songs; Celia Branz, contralto, in Spanish numbers by de Falla and Valverde; and Dorothy Miller, soprano, who sang children's songs. Estelle Liebling, program chairmen, was at the pieze for gram chairman, was at the piano for the grand opera numbers and song groups. E. groups.

COPELAND

BRAVOS GREET RECITAL OF GEORGE COPELAND





GEORGE COPELAND CHEERED IN CARNEGIE HALL RECITAL

Headline: N. Y. Herald-Tribune, Nov. 4, 1930

HAIL COPELAND AS PIANO ARTIST

Headline: N. Y. Telegram, Nov. 4, 1930

"Mr. Copeland, an American of the twentieth century, played seventeenth and eighteenth century music as to the century born, and then followed by interpreting French and Spanish pieces in a manner which would have redounded to the credit of more than one visiting native recitalist of these countries."

N. Y. Times, Nov. 4, 1930

"For Debussyites and lovers of Spanish music there was much cause for rejoicing at the recital of George Copeland in Carnegie Hall last night.

N. Y. Telegram, Nov. 4, 1930

"MR. COPELAND, AS ALWAYS, MADE MOST OF HIS CONTEMPORARIES SEEM RELATIVELY COLORLESS AND UN-ORIGINAL. HE DECLINES TO JAM UP HIS PROGRAM WITH 'MUSTS.' HE PLAYS WHATEVER HE PLEASES—AND IT PLEASES THE REST OF US."

-New Yorker, Nov. 15, 1930

"And when the vaporous dreams of Debussy rise from his fingers in wraiths of star dust we sit and muse, all unconscious that Mr. Copeland or anyone else is playing a piano.

All of which, if you care to analyze these things, approaches genius."

The World Nov. 4 1930

1931—SEASON—1932 NOW BOOKING

TERMS AND DATES

Baldwin

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New Year Brings Much Music to New York

Mid-season in Full Swing Finds Events Increasing in Number and Maintaining Standard of Excellence-Teresina, Spanish Dancer Makes Debut - McCormack Heard in Effective Program-Many Soloists and Ensembles Provide Programs of Interest

WHEN the excitement of the holi-days has died down, concert givers increase their activities and the peak of the musical season is reached durof the musical season is reached during the early weeks of the New Year. This year has been no exception and both numerically and in effect, the concerts and recitals have in no way fallen below the usual standard. The Hart House Quartet came for its customary series of concerts and the Boston Chamber Orchestra made an effective début in a modernistic program. Heifetz and Zimbalist delighted violin lovers with fine programs. San Malo and Shattuck joined forces for a joint San Malo recital.

Marguerite Volavy, Pianist

Marguerite Volavy, in her annual piano recital in the Town Hall on the evening of Jan. 5, chose the Brahms F Minor Sonata, Op. 5, as the peak of her list, and played it with marked vitality, individuality and beauty of tone.

A few technical misapprehensions did not alter the fine conception of the work as a whole, and when Mme. Volavy passed on to Schumann with the charming "Arabesque" included, there was

passed on to Schumann with the charming "Arabesque" included, there was still further felicity. The inner glow and romantic spirit of this composer were most happily set forth, the same feeling for style being carried into the Chopin group which followed.

Shorter pieces by Smetana, Medtner, Rachmaninoff and Debussy closed a program which had undoubted value in the ears of a cordial audience.

Jascha Heifetz, Violinist

Jascha Heifetz was heard in his sec-

Jascha Heifetz was heard in his second recital of the season in Carnegie Hall on the evening of Jan. 5, before an interested audience, with Joseph Achron as accompanist.

Mr. Heifetz gave a superb rendition of the Franck Sonata and won much applause for his playing of the Mozart A Major Concerto. Pieces by Debussy and Paganini were also beautifully



given. A Gipsy Dance by Halffter, requiring, it would seem, effects extraneous from the potentialities of the piano since the accompanist slapped the under part of the keyboard, was scarcely up to the standard of other works given

works given.

As usual, Mr. Heifetz's tone was velvety even when loud, and his technique impeccable. The immense audience applauded with enthusiasm.

N.

Aksarova and Kourganoff

Valentina Aksarova and Alexander Kourganoff, mezzo-soprano and tenor, were heard in a joint recital of operatic excerpts in the Town Hall on the afternoon of Jan. 6. Miss Aksarova has sung in New York before, this season. Mr. Kourganoff was a newcomer though he has appeared in Philadelphia.

Excerpts from "Pique Dame," "Orfeo," "Mefistofele," "Snow Maiden" and "Boris Godounoff" were all given with dramatic fervor and understand-

with dramatic fervor and understand-ing and to the complete enjoyment of an audience containing many compatri-ots of the artists. Pietro Cimara sup-plied accompaniments.

Banks Glee Club

The Banks Glee Club, one of the most interesting male organizations of the kind in New York, under Bruno Huhn, gave the first concert of its fifty-second gave the first concert of its fifty-second season in Carnegie Hall on the evening of Jan. 6. The club was assisted by Florence Reid, contralto, and Mary Becker, violinist, as soloists. William J. Falk was the accompanist for the club and Edna Smith for the soloists. Mr. Huhn, as usual, led his forces with musicianship and meticulous care which brought forth results of which any conductor might be proud. The tone

Mary Wigman in One of Her Striking Dance Numbers Recently Seen in New York

quality of the club was notable not only for its fine color but also for the relative balance of the parts.

The first performance of Victor Harris's "Song of the Bow," dedicated to the club, proved of interest. There were also numbers serious and humorous by Shaw, Elliott, Gaul, Shepherd, Rasbach and Parker. The audience, which was one of numbers, was generate.

J.

ous in its applause

Musical Art Quartet

Enhancing their splendid reputation as interpreters of classical chamber music, and at the same time proving that they can cope surpassingly well with the moderns, the members of the Musical Art Quartet distinguished themselves in their second subscription concert in Town Hall on the evening of Lan 6

concert in Town Hall on the Collins Jan. 6.

The modern work, heard for the first time in New York, was Daniel Gregory Mason's folk song fantasy, "Fanny Blair," which received a sympathetic and intelligent performance. The music is compounded of fancy and intricacy, with a wistful theme treated provocatively by polyphonic and harmonic methods, exquisitely finished, skillfully woven.

woven.

Still further excitement was engendered by the playing of the Brahms Piano Quartet in G Minor, in which Mischa Levitzki was the assisting artist, blending his poetic pianism with the finely molded strings. The house positively cheered at the conclusion. Haydn's D Major Quartet had been previously heard. Messrs. Jacobsen, Bernard Kaufman, and Mme. Roemaet-Rosanoff had to take many bows. F.

Iraki Orbeliani, Pianist

Iraki Orbeliani, Russian pianist, drew a cordial audience to the Barbizon-Plaza Concert Hall on the evening of Jan. 6 for his first recital this year. A fairly unconventional program made taxing demands upon the technique of the player, met ably in practically ev-

ery case.
On the interpretative and tonal side, events went less smoothly, the Brahms G Minor Rhapsody suffering in this re-

spect. Six Preludes of Scriabin were the high point of the evening, while robust-ness and serious intent without glamor marked the performance of works by Liszt, Schubert and Rachmaninoff. F.

Oscar Ziegler, Pianist

Oscar Ziegler, Pianist
Oscar Ziegler, pianist, inaugurated the modernistic auditorium of the New School of Social Research with a unique recital on the evening of Jan. 6. The program, embracing "moderns among the classics and classics among the moderns," opened with Mr. Ziegler's arrangements of a Bach Canon, Frohberger's "Lamentation," and works by Josquin des Prés, and Respighi's free transcription of a Prelude and Fugue by Frescobaldi.

The second group, of formidable proportions, ran the gamut from Chopin to contemporary composers, with Scriabin and Debussy representing an earlier

to contemporary composers, with Scriabin and Debussy representing an earlier school. Current iconoclasm had its say in Ruth Crawford's Prelude No. 7, Carlos Chavez's "36," Joseph Achron's "Statuettes," Op. 66, a Largo, by Charles Ives, and pieces by Hindemith. A good-sized audience evinced much interest throughout the recital and warmly applauded Mr. Ziegler for his effective interpretations. E.

Mary Wigman's Fifth

The fifth of Mary Wigman's current series of dance performances, in the Jolson Theatre on the evening of Jan. 11, brought further recognition of the remarkable artistry of this German danseuse.

The program was unchanged from previous bills, but those in the audience who had witnessed the other events found that her work bears repetition

who had witnessed the other events found that her work bears repetition and closer study.

To this reviewer, the most impressive moments of the evening were the "Face of the Night," the "Summer's Dance," the "Witch Dance" and the "Monotony Whirl Dance."

Mary Wigman gave her sixth New York dance recital in Jolson's Theatre on the evening of Jan. 13. There were three new dances in the program. Of these the most striking was the "Dance of Sorrow," in which Miss Wigman touched a note of deepest tragedy. The others were "Seraphic Song," beautiful both in mood and movement, and "Gipsy Mood," the third of similar dances already familiar as concluding numbers. This last is scarcely as effective as the popular second which Miss Wigman gave as an encore, but it completes a trilogy of engaging waywardness and charm.

Other numbers increasing in interest through repetition and seen again on this occasion were the now famous "Face of the Night," "Festive Rhythm," "Pastorale," "Witch Dance" and the spectacular "Monotony Whirl Dance."

Excellent accompaniments were again played by Hanns Hasting and Meta Menz on piano, flutes and percussion instruments.

(Continued on page 60)



Karl Kraeuter Violin Willem Willeke Violoncello Anrelio Giorni Piano



Management Emma Jeannette Brazier 100 W. 80th Street New York City





BACHSAAL, Berlin September 24, 1930

Her singing achieved a great and justifiable success at the Bachsaal. At the first note of this splendid liquid soprano voice, our hearts warmed. She had exactly the right voice for the beguiling aria "II Re Pastore" of Mozart. As the aria "Pace, pace mio Dio" showed, her voice possesses also the effortless power for dramatic songs, and also the flexible mobility which the Weingartner "Plauderwäsche" requires.

-Lokal-Anzeiger.

Jeannette Vreeland sang with a clear, easily produced soprano and stately confident ability. In "Pace, pace mio Dio" from La Forza del Destino, the dramatic character of the beautiful unfolding voice made a great effect. It was remarkable how quickly the singer was able to adjust herself to the quite differently constituted lied style and sang Weingartner's songs in good German, and French and English with great charm.

—Berliner Tageblatt.

From New York comes Jeannette Vreeland. America sent a personality who compelled respect. It is certain that this temperamental singer, gifted with highly captivating powers is no ordinary phenomenon, she is one who stands out.—Vossische Zeitung.

Jeannette Vreeland as a singer is decidedly "a lady of form." The magnificent voice, a soprano with strongly dramatic character, is of great range and excellent placing.

-Musikzeitung.

Her singing succeeds through the rare excellence of the perfect roundness of her tones. In the delicate as in the heroic, her voice retains its beauty and carrying power. The blending of the registers functions without effort.

—Deutsche Tageszeitung.

Seldom does one hear such a beautiful literally soothing soprano voice as that of Jeannette Vreeland. A Mozart-soprano beautiful as one could possibly wish or imagine. Mozart's "Il Re Pastore" and the "Alleluia" were achievements such as one does not hear every day.

—Der Jungdeutsche.

Jeannette Vreeland sang with fresh, well schooled and very flexible soprano voice. Her performance was informed by a live feeling for music and left behind very pleasant impressions.

—Der Tag.

WREELAND

"America sent a personality who compelled respect."

—Berlin Vossische Zeitung

HER SUCCESSES ABROAD AND AT HOME ARE ATTESTED BY THE FOLLOWING:

CARNEGIE HALL, New York December 9, 1930

Jeannette Vreeland recently returned from a singing tour of Europe, gave a recital at Carnegie Hall last evening. A "daughter of the gods, divinely tall and most divinely fair," Miss Vreeland was a picture to behold and a delight to hear. She possesses an agreeable and well-cultivated soprano voice, has definite command of style and comprehends the effective placing of expression and emphasis. She sang the Weingartner songs with sympathy, musicianliness and taste, artfully differentiating moods and meanings.

It is always a great pleasure to hear this accomplished artist, who, yesterday again gave manifold evidence of an admirable vocal art. Her program was far removed from the customary routine. Here indeed is singing with a sis seldom found and here also is manifested everything pertaining to complete vocal accomplishment from the most delicate piano, through a brilliantly controlled "mezza voce" to dynamic climax. The use of the dynamic and rhythmic faculties showed the thinking interpreter; the clear diction, refined to the smallest detail, merits particular praise.

—New Yorker Staats-Zeitung.

Miss Vreeland is not new to this public. As a singer she has grown in artistry since her debut, some six or eight seasons ago. An American and American trained, she has recently sung abroad. The voice is a good one and is well used. Below, there was much of velvet. In placid and level measures the quality was warm and rich. Phrases were smoothly turned in an unruffled legato.

—New York Evening Post.

Jeannette Vreeland confirmed the very favorable impressions she had made in recent years on the concert stage and in oratorio. Her program was well calculated to demonstrate her clarity of diction in four languages, the flutelike quality of many of her tones, especially in the upper range, her sense of outline in phrase and her feeling for textual atmosphere.

—New York Times.

Jeannette Vreeland, the well known American soprano, fresh from successes abroad, gave a recital last night in Carnegie Hall that traversed the German, French and English song repertoire. She did some admirable singing and was much applauded by a large audience.

—New York Evening Journal.

Mme. Vreeland's fresh and beautiful soprano was in excellent condition and her art appeared at its engaging best. Her diction, her phrasing, her command of style all were delightfully in evidence. $-New\ York\ Telegram.$

Miss Vreeland's soprano voice is unusually luminous in texture, wide in range and freely and evenly produced. Her phrasing and general musicianship are admirable.

—New York Herald Tribune.

Miss Vreeland sang beautifully, and with much ease in Schubert's seldom heard "Der Hirt auf dem Felsen," and is a charming and well trained vocalist.

—New York Morning World.

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Many New York Recitals in New Year

(Continued from page 58)

Frances Pelton-Jones, Harpsichordist

Frances Pelton-Jones, harpsichordist, gave the first of two "intime salon" concerts at the Hotel Plaza on the afternoon of Jan. 7, with Lillian Gustafson, soprano, as assisting artist. Miss Pelton-Jones's contributions to the program were a Sonata in D Minor by Johann Adolph Hasse and a Suite in A Major by Johann Mattheson, a Suite in E minor by Jean Baptiste Lully, and groups by Scarlatti and Mozart. The artist's interpretations, as usual, were marked by exquisite refinement, and brought her warm applause.

Miss Gustafson likewise won her

Miss Gustafson likewise won her hearers with her delightful singing of arias by Bach, Mozart and Haydn and a group of eighteenth century songs.

Cherniavsky Trio

The three Brothers Cherniavsky—Leo, violinist; Jan, pianist, and Mischel, 'cellist—played a program of three standard chamber music works in the Town Hall on the evening of Jan. 7. Their cultured, sensitive and well balanced performance gave great delight to an audience which applauded at every chance.

Beethoven's Trio in D Major, Op. 70, No. 1, the Brahms Trio in C Minor, Op. 101, and the Schumann Trio in D Minor comprised the list. The Brahms was especially noteworthy for its perfect ensemble and complete understanding.

Arthur W. Poister, Organist

Arthur W. Poister, organist, made his first local appearance in the Wana-maker Auditorium on the afternoon of

The Bach numbers, necessary and desirable on all organ programs, included the Toccata in F Major, the Chorale, "Lord, Hear the Voice," the Chorale Prelude, "O, Lamb of God Most Stainless," and a movement from the Sixth Sonata. There were also pieces by Franck Durn's Sowerby and Roubke. Franck, Dupré, Sowerby and Reubke.

Mr. Poister showed complete command over the King of Instruments not only in regard to technique of foot and hand, but also in the matter of registration. His Bach was sure and was cleanly played and the spirit of the other numbers were differentiated. N.

Plaza Artistic Morning

The eighth and last Artistic Morning of the season at the Hotel Plaza on Jan. 8 was given by Lily Pons, coloratura soprano of the Metropolitan, Albert Spalding, violinist, and Luigi Alberghini, flutist.

berghini, flutist.

Although Mme. Pons had appeared at the opera in "Rigoletto" on the previous evening, she was in excellent voice and won unstinted applause for her brilliant singing of the Bell Song from "Lakmé" and the Mad Scene from "Lucia." For encores the singer gave Bishop's "Lo, Here the Gentle Lark" and Saint-Saëns's "Le Rossignol." Mr. Alberghini played flute obbligatos for Mme. Pons as well as solos.

Mr. Spalding's rich tone and nobility of style likewise entranced the audience, his two groups comprising works by Corelli, Martini, Schumann, Mendelssohn and several transcriptions.

delssohn and several transcriptions. André Benoist was at the piano for Mr. Spalding and Giuseppe Bamboschek for Mme. Pons.

New York String Quartet

The feature of the New York String Quartet's concert in the Town Hall on the evening of Jan. 8 was the first performance in this country of a Piano Quintet by Cyril Scott, in which the composer's friend, Percy Grainger, assisted with brilliant results. Scott's work displays decided originality in many instances, although it is not en-



Lily Pons, Coloratura Soprano, Who Followed Her Sensational Debut at the Metropolitan with a Successful Concert Appearance at the Plaza Musicales

tirely free from reminiscence. It is melodic, almost too sweetly so, and unduly long. Fancy, harmonic savor and sprightly grace are its distinguishing characteristics. The performance was devoted, the audience responsive.

Previously heard were the C Minor Op. 18 Quartet of Beethoven, and a novelty by Turina, "La Oracion del Torero." The latter boasts the traditional Spanish flavor, with dulcet modulations and enticing rhythms to ensure its popularity.

Q.

Martha Baird, Pianist

Martha Baird gave the initial of four Chopin recitals at the Barbizon Plaza on the evening of Jan. 9. The program opened with the Twelve Etudes Op. 10. There were some hesitancies in the playing of the first few etudes, resulting in a somewhat stiff performance, which however was eliminated as the program advanced.

The remainder of the program consisted of the Fantasie in F Minor, a Valse, the Barcarolle, the Scherzo in C Sharp Minor, and the Polonaise in E Flat Major. The pianist seemed at her best in the Valse Brillante in A Minor and the Grande Polonaise, both of which Martha Baird gave the initial of four

were received enthusiastically by the

audience.

Throughout the recital Miss Baird's interpretations revealed an intimate knowledge of the Polish composer and his individual style.

Florence Hardeman, Violinist

Florence Hardeman, violinist, whose work is not unknown to New York audiences, gave a program which shunned the classics, in the Town Hall on the afternoon of Jan. 10. Stewart Wille

was the accompanist.
Miss Hardeman's principal number was the Symphonie Espagnole of Lalo and she played also a Sonata in D Major by Turina, marked "first time."



Paul Robeson, Baritone, Recently Heard in Carnegie Hall Recital Shortly After Returning from European Triumphs

There were pieces, too, by Szymanowski, Bowen, Respighi, Burleigh, Grasse, Scott and Sarasate.

The artist held her audience not only by her technical facility and excellent musical tone but also by the obvious musicianship with which she presented her numbers.

N. her numbers

Paul Robeson, Baritone

Paul Robeson, who has recently returned from a triumphant European tour, sang to a large, responsive audience on the evening of Jan. 10, in Carnegie Hall. The Spirituals which made up the greater part of the program were delivered in a delightfully naïve manner and the listeners were completely captivated with their charm.

Mr. Robeson also sang two songs in German by Beethoven and Mozart. His diction was excellent and his interpretation very fine. Schumann's "Two Grenadiers," however, did not fare so well as Mr. Robeson's presentation of it lacked the color and shadings to make that most colorful composition effectives. effective.

The aforementioned German num bers, however, were very beautifully sung. Beethoven's "Die Ehre Gottes" had an impressive and devotional rendition, and the second aria of Sarastro from "The Magic Flute," although slightly low in tessitura, was also well

Mr. Whiteman's voice was in excellent form and at times the quality was of startling beauty. His accompanist, Lawrence Brown, lent material assistance at the piano through his perfect cooperation with the singer.

Throughout the entire program Mr. Robeson's sincerity and simplicity were quite irresistible. The audience demanded many encores. N.

Teresina, Dancer

Teresina, the latest dancing sensation for Europe, made her first American appearance in the Town Hall on the afternoon of Jan. 11. She had piano accompaniments by Georges Lebenzon and, in certain numbers, the assistance of two guitarists, Messrs. Perez and Villarino.

Teresina has much in her favor. Her chief assets are a certain comeliness of face and body, and more than these, a gamine personality. This last quality, while it helped in some numbers, hindered in others, notably a Pavane, which was the least interesting thing she did. Occasionally she came perilously near the classic ballet in her steps. This may have been a harking back to her days at the Paris Opéra where she is said to have been première danseuse étoile. A Bolero of 1830 was different from any bolero which the reviewer has seen heretofore but may have been authentic for all that. The Aragonaise Jota at the end was a jolly sort of romp, infectious in its joyous spirit of youth, but lacking in any deep choregraphic significance.

The young dancer's work lacks climate the second of the Teresina has much in her favor. Her

The young dancer's work lacks climax. There is also a feeling that her effects are those of the Last Minute rather than careful preparation. In spite of all this, however, it is highly interesting. Her costumes were appropriate and tasteful rather than startling and gorgeous. Mr. Lebenzon played too many piano interludes of a routine kind, making the program seem

(Continued on page 62)

ETHEL MACKEY



New York Recital Dec. 12,

Ethel Mackey has a clear, melodious voice well controlled and expressive, and marked by impeccable taste and diction. Mary Emerson's tone and style showed artistic restraint and earnest musicianship. Musical Courier.

Miss Mackey displayed a voice of pleasing quality. She sings with musical feeling and a distinct knowledge of vocal technic. Miss Emerson vocal technic. Miss Emerson played splendid accompani-ments. Musical Leader.

Ethel Mackey revealed a well trained voice of agree-able quality. Mary Emerson played with technical effimusicianship good taste.

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New York Concerts and Recitals

(Continued from page 60)

over long. However, Teresina had something verging on a succès fou, and what more could any artist ask?

what more could any artist ask?

At a second appearance in the Shubert Theatre on the evening of Jan. 18, Teresina repeated her success, again before a large audience. New dances at this recital were the Itermezzo from "Goyescas," "Santa Espina" with music by Morera, and "Bulerias" with music by Romero.

H.

Josef Hofmann, Pianist

When Josef Hofmann gave his first New York recital of the season at Car-negie Hall on Sunday afternoon, Jan. 11, the usual enthusiasm was again in

11, the usual enthusiasm was again in evidence.

For the major works, Mr. Hofmann drew upon two features of his répertoire that have become more or less peculiarly associated with his name, for his playing of the Bach-d'Albert Prelude and Fugue in D Major is always a uniquely monumental performance. Schumann's so-called Concerto without Orchestra, otherwise the Sonata in F Minor, was given as only Hofmann, with his inexhaustible equipment of pianistic resources, could give it.

So generously did he meet the responsiveness of his audience to the Chopin group, which consisted of the Ballade in F Minor, the C Sharp Minor Nocturne and the Scherzo in E Major, that he interpolated an extra Chopin recital of five numbers. In the closing group the Hofmann alias Dvorsky "East and West" and "The Sanctuary." in both of which a subtle atmospheric spell was woven, preceded the "Bat" Paraphrase, played with imposing brilliance. There were numerous works after the printed program. program.

E. Robert Schmitz, Pianist

E. Robert Schmitz, pianist, who has not been heard in New York for sev-eral seasons, gave a recital in the Bar-bizon-Plaza Concert Hall on the eve-ning of Jan. 11, before an interested

Mr. Schmitz presented a well-rounded program which included three Preludes and Fugues from the Well-Tempered Clavichord and the A Minor Organ Fugue in Liszt's transcription. The Chopin B Minor Sonata followed, and the program ended with a group of pieces by modern composers, including Bartok, Hindemith, Debussy and Ravel. Throughout the program Mr. Schmitz exhibited all the technical facility and the delicate musicianship which have characterized his playing at earlier appearances. He brought out cleverly the difference in styles in his widely diverse program and the enthusiasm of his audience attested to its gratification.

Biltmore Morning Musicale

The Biltmore Musicale on the morning of Jan. 9 was given by Kathryn Newman, coloratura soprano; Harrington Van Hoesen, baritone, and Mischa Levitzki, pianist.

Mr. Van Hoesen began the program with songs by Strauss, Munro and

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Loewe, all sung with excellent tone and skillful interpretation. Miss Newman followed with "Qui la Voce" from "Puritani," winning high approval for her fiorituri as well as in the lyric passages. Mr. Levitzki's first group was the Liszt Concert Etude in D Flat Major and the A Flat Major Polonaise of Chopin.

of Chopin.
Following this, Mr. Van Hoesen sang numbers by Morgan and Messager, also Frank La Forge's "To a Messenger." The last of these was especially well received. Miss Newman's next group was of Loewe's merry "Niemand hat's



Photo Goldberg Studi

Kathryn Newman, Coloratura Soprano, Recently Heard at Biltmore Morning Musicale

Gesehen," Mr. La Forge's Pastorale, and his arrangement of "The Beautiful Blue Danube, all of which were applauded with enthusiasm. Mr. Levitzki's final group was by Ravel and Liszt and included also a Waltz by himself. The program concluded with the duet, "Bei Männern" from "Magic Flute" sung with the Italian text "La duet, "Bei Männern" from "Magic Flute," sung with the Italian text, "La Dove Prende," by Miss Newman and Mr. Van Hoesen. Mr. La Forge was at the piano for both singers. N.

New York Chamber Music Society

New York Chamber Music Society
The New York Chamber Music Society gave its third concert of the season on the evening of Jan. 11, at the Plaza. The assisting artist was Fraser Gange, baritone, who sang admirably, for the first time in New York, a group of three songs by Frederic Austin, with accomaniments for piano and string quartet, collectively entitled "Love's Pilgrimage." Two movements from Philip James's modern chamber music suite on antique Greek scales, having their first New York performance, supplied a James's indext. Scales, having their hist antique Greek scales, having their historians and have a scale of the scale o

novel closing. Another novelty was Sinigaglia's Romanze, a quintet for strings and French horn.

Miss Beebe's eleven players, both strings and wind, were variously grouped in the other items, Brahms's Quartet in C Minor, Pierné's Pastorale, Albert Roussel's Divertissement and Natalie Curtis's "Lenten Chant" and "Matachina Dance" from "Memories of New Mexico." The music was warmly received by an interested audience. Z.

Charlotte Heller, Pianist

Charlotte Heller, Pianist

Charlotte Heller, pianist, gave a recital with marked success at the Barbizon-Plaza on the evening of Jan. 12.

The program began with an admirable performance of Beethoven's Sonata in A Flat Major, Op. 110, followed by Schumann's "Papillons," played without interruption and with well-controlled rhythm and dynamics, A Brahms group was an effective climax, including the E Flat Minor Scher-



Photo Apeda

Harrington van Hoesen, Baritone, Soloist at Biltmore Morning Musicale

zo, wherein the pianist proved herself an able interpreter of this master. Pieces by Rachmaninoff, Debussy, Pick-Mangiagalli and Ravel, and a transcrip-tion by Mr. Gallico of a popular Cuban song completed the program. Miss Heller was warmly applauded by a good-sized audience.

Efrem Zimbalist, Violinist

Efrem Zimbalist gave his first recital of the season in Carnegie Hall on the evening of Jan. 12, drawing a large audience

evening of Jan. 12, drawing a large audience.

The program consisted of the Corelli-David "Folies d'Espagne" variations, the Adagio from Spohr's D Minor Concerto, the A Minor Concerto of Mozart, the G Minor Concerto of Hubay and pieces by Powell, Achron and, in addition, Mr. Zimbalist's own fantaisie on Rimsky-Korsakoff's "Coq d'Or."

Mr. Zimbalist played with his customarily beautiful tone and the dignified, solid musicianship which has always been a feature of his art. The program, representing a widely diverse type of music, was given with nicely contrasting spirit, and the audience responded with prolonged applause.

The Hubay Concerto, not often heard, was especially well played, and Mr. Zimbalist's interpretation of it made one wish to hear the work more frequently. It was particularly well received.

Hart House Quartet

Hart House Quartet

The Hart House Quartet of Toronto, which has come to New York for five seasons, gave the first of its concerts

of this year in Steinway Hall on the evening of Jan. 12.

The personnel of the quartet remains the same. It includes Geza de Kresz and Harry Adaskin, violins; Milton Blackstone, viola, and Boris Hambourg, 'cello.

A feature of the program A feature of the program was a manuscript performance of a Quartet by Georg Kosa, a work of seven episodes dedicated to Mr. de Kresz. This proved of interest. Paul Hindemith's lengthy Quartet in C Major, Op. 16, was seriously played, and Respighi's Quarteto Dorico on Gregorian themes closed the program. Throughout the concert the organization played with excellent ensemble and with firm, musical tone to the evident enjoyment of an interested audience.

Stoeber and Friskin Recital

Emmeran Stoeber, 'cellist, and James Friskin, pianist, gave a recital, the program of which consisted entirely of sonatas for their two instruments, in the Town Hall on the evening of Jan. 12.

A feature of the recital was a work by David Stanley Smith having its first local hearing. This proved interesting

by David Stanley Smith having local hearing. This proved interesting in a conservative way both as regards thematic content and harmonic structure. It was given a performance which brought out all its best features. Other works were the G Minor Sonata, Op. 5. of Beethoven and the Brahms F Major Sonata, Op. 99. Both of these familiar works were played with excellent ensemble and fine musical tone.

Irma Aivano, Pianist

Irma Aivano, pianist. Debut recital, Town Hall, Jan. 13, evening. Disclosed promising ability as yet not fully ma-tured, a good tone but insufficient power. Seems to have potentialities.

San Malo and Shattuck

San Malo and Shattuck

Alfredo San Malo, violinist, and Arthur Shattuck, pianist, were heard in a joint recital in the Barbizon-Plaza Concert Hall on the evening of Jan. 13. The entire program was devoted to compositions by Bach.

The recital began with the F Minor Sonata and closed with that in G Major. Mr. San Malo played that G Minor Sonata for violin alone and Mr. Shattuck the C Minor Partita.

The program was given with clear insight and fine sense of the classical style necessary for the proper projection of Bach. This was evident in the solo as well as in the ensemble numbers. Both Mr. San Malo and Mr. Shattuck were given a great deal of applause, both for their solo numbers and for those in which they appeared together.

J. together.

(Continued on page 116)



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Looking Back—and Looking Ahead

NCE again MUSICAL AMERICA greets its readers with the publication of its annual Special Issue, a record of musical activity throughout the world.

Despite conditions which have affected practically every department of human endeavor, despite the inroads made on concertgiving and concertgoing by mechanical developments in music, the year 1930 saw and heard a considerable number of first-rate concert and operatic performances, witnessed the premieres of a large number of operas, particularly in Central Germany, and symphonic pieces in all orchestrallyminded lands.

It also has the dubious honor of being the year, in which Ravel's showy "Bolero" was loosed upon an unsuspecting concert world.

With the coming of 1931, there seems to be a decided movement for both progress and peace on the concert front. Radio, formerly regarded as the enemy of concert music, has made a rapprochement with a group of leading New York concert managements, for the greater dissemination of music, both in person and on the Much that is valuable should come from this forward-looking movement.

The Chicago Civic Opera has this season done its duty by the American composer-and it is a duty, irrespective of the results-and its example is shortly to be followed by the Metropolitan Opera Company. The Chicagoans did an opera called "Camille," by a young American composer, Hamilton Forrest, who has attempted to bring Dumas and Verdi up to date. The Metropolitan will follow shortly with Deems Taylor's opera, "Peter Ibbetson," based on du Maurier's novel.

Something New in Chamber Music

HAMBER music programs have always been considered more or less aloof affairs. Theorists proclaim it the "purest" form of music, and certainly in the hands of master performers it is one of the most delightful. Devoted subscribers, more or less muffled in evening wraps, repaired to these sessions, where famous organizations dispensed the classic wares of Beethoven, Brahms et al.

The Kneisels and more latterly the Flonzaleys set the standard. Even Mendelssohn had his day. In the last decade or two the chamber concert has been invaded by the modern school.

Through all this development, the chamber concert has remained largely a rarefied form of entertainment. The musicians, playing not directly to the audience, but seated in a semicircle, have retained the practice of using their music after it was largely discarded in all other fields of public performance.

Recently, however, an organization has boldly proclaimed its intention of facing the audience and leaving the printed page at home.

This group, the Manhattan String Quartet, now in its third season, has the laudable intention of making its programs more direct, less impersonal and cold. The results are said to be astonishing—a vivid, thrilling communication with the audience being established.

We commend the courage of this group. is a practice which might profitably be extended in an age when certain conductors lead without scores. Today we should find a soloist who sang or played from notes highly deficient in personal appeal. Is it not logical to revolutionize in this respect the highest citadel of musical art, the province of chamber music?

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International Newsreel

John McCormack, Famous Tenor, with His Wife and Daughter, Gwen, Greeting the American Skyline as He Returned Recently on the Majestic After an Extended Tour of the British Isles. He Began His Tour Here in Recital at Carnegie Hall on Jan. 16

Matzenauer-Margaret Matzenauer, contralto, for many years a leading member of the Metropolitan Opera, has been awarded the degree of Doctor of Music by the University of Southern California.

Sousa-John Philip Sousa, the veteran bandmaster and composer, has written a march for the International Colonial and Overseas Exposition which will open in Paris on May 1. It is called "The March of the Legionnaires."

Morrisey—Mr. and Mrs. Roy Keith—the latter better known as Marie Morrisey, the contralto— celebrated their tenth wedding anniversary with a reception and musicale at their home in Chicago recently. "Ten Years Ago," a song blending themes from the two popular wedding marches, was written by Theodora Sturkow-Ryder for the occasion.

Cameron—As a concrete token of their esteem, the members of the San Francisco Symphony presented a wrist watch to Basil Cameron on his departure for England after conducting the concerts during the first half of the season. The gift to the popular British conductor bears the following in-scription: "To Basil Cameron from the San Francisco Symphony Orchestra."

Muzio - Claudia Muzio, soprano of the Chicago Civic Opera, became godmother to the first rose to be patented under the Plant Patents Act. The was discovered in the greenhouse of Paul Weiss at Desplaines, Ill., by George V. Weinhoeber, flower expert. It is a bronzy salmon, combining pink and tan.

McSweeney-The rank of Knight Commander of the Order of the Holy Sepulchre was conferred on D. F. McSweeney Wednesday, Jan. 14, at St. Patrick's Cathedral by Bishop John J. Dunn, acting for Cardinal Hayes. Mr. McSweeney, who is widely known as the sole manager of John McCormack, is known as the sole manager of John McCormack, also a close friend of the celebrated Irish tenor. It is understood that it was at Mr. McCormack's suggestion that this honor was bestowed on Mr. Mc-Sweeney, in recognition of his devoted friendship and the part he has played in Mr. McCormack's

Rothafel-The medal to be given biennially by the Music Division of the New York City Federation of Women's Clubs "to the person who has done most to advance the cause of music" in New York City in that period has been awarded to S. L. Rothafel ("Roxy"). The medal will be conferred on Mr. Rothafel at the convention of the federation on Feb. 4

Musical Jottings in Lighter Vein

STOKOWSKI broke down the other O day and confessed to charges of having orchestrated Bach. Incidentally, he said, according to the Associated Press: "When I conduct, I feel some strange, mysterious electrical for flowing through me. What is it? do not know."

Might be a spark from one of those new-fangled electrical instruments. . . .

Odd

THE headmaster of an English county school, who wrote this testimonial to a voice teacher, is evidently a believer in the fourth dimension, relativity or what have you:

"My voice was amazingly restored after many years' trouble in one term."

A Good Imagination

A CONCERT notice in a British rural

A concern notice in a British rural newspaper reports the following surprising horticultural phenomenon: "Brahms's Choral Prelude, 'A rose breaks into bloom,' was played with such depth of tone and feeling that one could almost visualize the unfurling of the delicate petals."

Hush Money

W. ORTON TEWSON, in "An Attic Salt-Shaker," tells a story about Marianne Brandt, famous prima donna of days gone by. She once received a notice from the New York postoffice that a registered letter was awaiting ber call. She went there and asked ORTON TEWSON, in "An Attic her call. She went there and asked

"Yes," said an official, "we have it here, but the rules are strict, and you

will have to bring someone to identify you.

By this time the singer was in a state of high indignation.

"You will not give me the letter?" she cried. "Very well, I will prove to you that I am Marianne Brandt!"

Then she proceeded with full voice to sing the great cadenza from her principal aria in "Le Prophète." Her glorious voice echoed and reechoed through the vaulted corridors of the postoffice. Men came running from all sides to find out what had happened. Finally the agitated official handed her the letter, saying:

"Here is your letter, but for God's sake be quiet."

Bilingual Lilts

Something new under the sun, or a musical form that hitherto has escaped the musicologists, is offered to the waiting world in an advertisement clipped from a West Coast newspaper.

The author of the ditties is nothing if not persuasive:

"THE INVENTIVE SONGS

"THE INVENTIVE SONGS

"I have invented a method of combining some Chinese and American methods of writing music. I invented the specific accompaniment which fit the new tunes of my composition, 'You Have the Attraction Like a Magnet' and 'As a Pair of Butterflies.'

"These songs use several notes to sing a single word, making the musical cadence rise and fall to express happy songs and dolorous songs, their qualities are different from other music. If you practice these songs until you are perfect in them, I believe you will like them.

"I wish to have this tribute for my accomplishment. I spent too much time for my ambition. Now I have printed these songs. If your schools want to study my song, please write me inclosing 10 cents in stamps, and I shall send one copy of each to you. (Outside Customers, 40c. per copy)."

Symphony Orchestra in Far Japan Presents **Many Modern Novelties**



Josef Laska, Conductor of the Taka-radzuka Symphony Society, Which Is Giving Its Annual Concert Series This Season

TAKARADZUKA, JAPAN, Jan. 1.—This enterprising city of the Far East, which boasts a modern community house including a fine theatre, has enjoyed this season the annual series of concerts given by the the local Symphony Society, in the Takaradzuka Concert Hall, under the bâton of Josef Laska. These programs are given once a month and include appearances of Japanese and foreign artists as soloists.

The repertoire is composed of standsymphonic works, as well as lties. Some unusual numbers novelties. novelties. Some unusual numbers heard in the concerts of the last year, in addition to many standard symphonies, were the Overture to Gretry's "L'Epreuve villageoise," Rebikoff's "Suite Miniature," Mozart's "Paris" Symphony, in D Major; Marteau's Serenade for wind instruments, Armin Krah's "Maries Gebust" a centate for Knab's "Marias Geburt," a cantata for a soprano soloist (Miss T. Takamine), women's chorus and small orchestra; Haydn's "Trauersymphonie," the Second Symphony of Fibich, Emil Hartmann's symphonic poem, "Hakon Jarl"; Glazounoff's First and Second Symphonies, Bartok's "Folk Dance" Suite; Stravinsky's Suite for small orchestra; Rimsky-Korsakoff's Third Symphony; and Sinigag'ia's "Danze Piemontesi."

Twenty Years Ago

as viewed in MUSICAL AMERICA for January, 1911

Stupidovitch Policeky!

It is required by the Russian law that whenever a concert is to be held in the Czar's country, the police shall be notified of the fact. A club complying with this injunction forwarded a copy of a program wherein appeared the "Kreutzer Sonata." Across this, the Chief of Police wrote: "Tolstoy Prohibited!"

019110

It Is Still Sung, However

Dresden—With 500 musicians and critics, the dress rehearsal of Strauss's "Rosenkavalier" took place here tonight. The thing that impressed was the orchestration. Otherwise, the work seemed dull.

019110

The Perennial Rumor!

A combination of the Metropolitan Opera House and the New Theatre in one building is in contemplation. The plan is being considered by Otto Kahn, W. K. Vanderbilt, J. Pierpont Morgan and other millionaires and calls for "the largest and most magnificent structure of the kind in the world."

1911

All Things Come . . . Etc.

Italy has never yet heard Bach's "St. Matthew Passion" but next Spring it will be given in Milan by the Choral Society of Zurich conducted by Volkmar Andreae.

019110

Attracting His Attention?

A sword blade flew from its hilt in the hand of Mikail Mord-kin, the Russian dancer while he was appearing in Hamilton, Ohio, recently, and pierced the forehead of Robert Shiverick who was seated in the second row of the orchestra seats.

019110

Adding Noise to Naughtiness

For a recent performance of Strauss's "Salome" in Mühlhausen in Alsace, a military band of sixty-five musicians was used for the orchestra

Musical America's Question Box ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

Communications must bear the name and address of the writer, not for pub-tion, but as a guarantee of good faith. Address Editor, The Question Box.

Practice Club

Question Box Editor:

Is there any organization of aspiring concert pianists in New York that meets regularly for mutual criticism of the playing of programs by its members? New York, Jan. 20. C. R. L.

The Q. B. E. knows of no such group, but asks readers to inform him if any of them have information on the sub-? ? ?

Pronouncing Them

Question Box Editor:

What is the correct pronunciation of Kochanski and Chaliapin?

Bloomington, Ill., Jan. 18.

As nearly as possible, "ko-hon-skee" with the accent on the second syllable. "Sholl-yah-peen" opinions differ as to the placing of the accent. It probably belongs on the first syllable.

Farrar and "Juliette"

Question Box Editor:

Did Geraldine Farrar ever sing the role of "Juliette"? New York, Jan. 20. I. B. F.

Yes, she made her debut in the role at the Metropolitan, Nov. 26, 1906. She did not, however, sing the role during the last years of her career.

About Coleridge-Taylor

Question Box Editor:

Is Coleridge-Taylor considered a Negro composer? Is he still living?

Mobile, Ala., Jan. 19.

Coleridge-Taylor's father was a full-blooded Negro from Sierra Leone, but his mother was an Englishwoman. He is usually considered a Negro composer. He died at Thornton Heath, England, Sept. 1, 1919 Sept. 1, 1912.

7 7 7 Sympathetic Strings

Question Box Editor:

What is the meaning of the term, What is the meanings"?
"sympathetic strings"?
Washington, N. C., Jan. 18.
V. S.

Sympathetic strings are strings stretched near the principal ones in any musical instrument to reinforce their vibrations, but they are not actstruck by any part of the mechanism. ? ? ?

Clang Tint

Question Box Editor:

What is the meaning of "clang tint"? Phoenix, Ariz., Jan. 18. H. G.

Timbre or tone-color, the quality of a tone, dependent upon the number and intensity of its harmonics.

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Vienna Holds Musical Position Despite Bad Times

By Dr. PAUL STEFAN

VIENNA, Dec. 30.—The early part of this season in Vienna has brought less operatic activity than usual, but many concerts of excellent quality. These were interrupted by the Christmas holiday, which is lean musically, and has lasted longer than usual. One has had time to look back and realize that nearly half of the musical Winter is over.

The musical span, which was eagerly anticipated, gathered momentum slowly. The results were as usual—the season resembling every other one, only with more limitations than formerly. Nevertheless, it may be noticed that the average income of the Vienna Opera has not diminished, and that many concerts which held out rare promise to the public were full to overflowing, even when the admission prices were not at all low.

Speaking of the opera, it seems that we shall continue to have only the State Opera, which, moreover, is limited to a single house. It rarely happens nowadays that the ensemble plays in the Redoutensaal of the old Imperial Castle, one of the most beautiful halls in the world, marred only by the fact that the acoustics are not very good. This year only "Angelina" ("Cenerentola") by Rossini was given there, an opera which fits this hall to perfection.

which fits this hall to perfection.

The project of a second opera house, which was to be also a sort of "studio" for the development of talent, has been put aside, probably for a long time. The second opera theatre in Vienna, the Volksoper, formerly sustained by private means, which up to two years ago gave performances in one of the outer precincts of the city, has been taken over by a dramatic company. Even the latter medium does not seem to thrive there.

Season Operatically Lean

The State Opera has begun its second season under the direction of Clemens Krauss, but the impetus which was felt in the first year, we regret to say, has been missing. Last year there was a premiere or a revival every month. Since September we have had only one local premiere—that of the Czech nationalistic opera, "Schwanda" by Weinberger, and revivals only of "Tales of Hoffmann" and "Violanta," the one-act opera by Korngold.

Moreover, there is not very much to be expected in the next few months. "The Masked Ball" by Heuberger is to be performed at the State Opera, a comic opera, which has been given, or will be, by several German theatres

will be, by several German theatres.

Egon Wellesz's opera, "Die Bachantinnen," is scheduled to have its world premiere at the State Opera this season. There will also be a new staging of "Siegfried." This is all that is promised in the way of novelty. At the beginning of the season Director Krauss announced that he would make a few renovations of the most prominent operas in the repertoire. It seems that the promise will never be fulfilled.

"Schwanda" Proves Delight

Concerning "Schwanda" I wrote in MUSICAL AMERICA at the time of its first performance in a German version. That was in Breslau in 1928. Since that time this work has had an unexampled success, having been performed about 600 times on the opera stages of Ger-



The Scene in Hell from Weinberger's Folk Opera, "Schwanda," Which Has Been Given Some 600 Performances in German Theatres in the Last Two Years. The Work Recently Had Its First Hearing at the Vienna Opera. The Scene Shown Here Is from the Kiel Opera's Production

many alone. It owes its success in part to the very clever, folk-tale libretto, which brings to a stage typical figures of Czech legend, and also to its very popular music, drawing from the inexhaustible fund of Czech folklore and national dances. The performance at the Vienna Opera succeeded marvelously well. The work continues to prove an attraction.

Things did not go so well with the revival of "Tales of Hoffmann." Perhaps expectations had run too high. It was not so much the fault of the scenic arrangements. The orchestra also, conducted by Krauss, did its best. But the ensemble of soloists left many wishes unfulfilled.

Much care both as to its scenery and musical preparation was lavished on Korngold's first opera, "Violanta," written when he was little more than a child. It is to be regretted so much the more that, with the large means and happy artistic abilities of Krauss and Wallerstein, the results were so sparse. Let us hope for better things in the second half of the season.

Philharmonic Concerts Presented

As to the concerts of the early season, one must first report the activities of the Vienna Philharmonic, the orchestra for the opera performances. This year it is conducted by Krauss in the concert hall also. He has no easy task in acting as Furtwängler's successor with the orchestra in addition to holding the directorship of the opera

ing the directorship of the opera.

Readers of my previous reports will recall that Furtwängler refused to accept the position of director of the Vienna Opera at the last minute, when his contract had already been signed. Then in the late Spring of 1930 he also

resigned the conductorship of the Philharmonic concerts. He did all this, it seems, because of positions which he holds in Berlin and others which are reported to have been promised him. He did not resume his post as leader of choral concerts this Winter with the Society of the Friends of Music, which he has conducted up to this time. This has certainly been a great loss for Vienna.

It is, however, being partially compensated for by the fact that Bruno Walter this season is making more guest visits than formerly to Vienna. He is conducting orchestral as well as choral concerts, but only four or five programs at the most. In the first two concerts he won an unparalleled triumph. The program included works by Mozart, Schubert, Mahler and Johann

In the Philharmonic concerts, Krauss has presented beautiful and less narrowly conservative programs than those we are accustomed to in this series. Among the works heard were some by Mahler, Schönberg ("Verklärte Nacht"), and the "Tableaux d'un Exposition" by Moussorgsky, orchestrated by Ravel, side by side with classics. Those who remembered Krauss's work in former days also noticed that he had made strides as a conductor.

Other Orchestral Events

The subscription series of the Konzertverein, under Leopold Reichwein, and the Tonkünstler Orchestra, under guest conductors, are running their usual course. There have been more listeners this year than ever. The guests heard with the latter orchestra, besides Bruno Walter, have been Hans Knappertsbusch of Munich and Her-

mann Abendroth of Cologne. There have been good soloists and an interesting repertoire.

New Pfitzner Cantata Given

The Society of the Friends of Music has also arranged a series of orchestral concerts, conducted by Robert Heger and Oswald Kabarta, in addition to the usual oratorio performances. The first of these brought a new work by Pfitzner, the cantata, "Das dunkle Reich" (The Dark Realm). The second brought a hearing of Handel's "Semele," an oratorio never heard before in Vienna and seldom given elsewhere, which nevertheless ranks high among Handel's works and had a sensational effect in a splendid performance. The soprano part was sung by Ria Ginster of Frankfort, who in the last year has become a favorite with the Vienna concert-going public and has been heard this season in three other events with orchestra.

Weingartner Leads Berlioz Work

The Singakademie is also giving concerts with the aid of noted guest conductors. This season Felix Weingartner, Richard Strauss and Bruno Walter were announced, with only one concert by the regular conductor, Paul von Klenau.

(Continued on page 92)

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"A TRULY WONDERFUL ARTIST"-Deutsche Zeitung, Bohemia, Prague, Oct. 21, 1930.

"One of the foremost living pianists."
—Münchener Tagblatt, October 14, 1930

"She displayed a sovereign mastery over every single feature of pianistic art."—Tönsberg, Norway, Nov. 28, 1930

"A fabulous, stupendous technic serving the ends of a rarely gifted fine musical nature. Her recital was a sensation."

-Cologne, Sonntag Post, Nov. 25, 1930

"A virtuoso who uses her immense skill and consummate musicianship to give a clear, plastic and pulsating life to the great piano composi-tions which she performs. Passion, tenderness, a poetic individuality, enthusiasm and personality, strength and grace, all are there in the playing of Leonora Cortez."

Hamburger Fremdenblatt, Oct. 25, 1930

"Gave a superb performance of the great Schumann Fantasy." -London Daily Telegraph, Nov. 18, 1930

"One of the most remarkable concerts ever given in Oslo."
—Marius Moaritz Ulfrstad in Morgenposten, Dec. 8, 1930 "A pianist of the very first rank she combined an absolutely master-

ful control over the keyboard with a true and noble musical interpretation."—Arne van Erpekum Sem in Tidens Tegn, Dec. 8, 1930

"A new piano virtuoso, one endowed with outstanding gifts and qualities."—Budapest, Pester Lloyd, Oct. 18, 1930

"In the great Fantasy of Schumann she rose to a height of romantic strength and passion. Hers is a vision of breadth and power and does justice to this poetic, powerful picture of the 'Dream of the Earth'."

—Frankfurt, Neuste Nachrichten, Nov. 30, 1930

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New York Concerts and Recitals

(Continued from page 62)

Kenneth Walton, Organist

Kenneth Walton, organist, hailing from England, made his first New York appearance in the Wanamaker Audi-torium on the afternoon of Jan. 15.

Mr. Walton played effectively compositions by Weitz, Wetton, Archer, Philip James and himself. His audience, one of size, was enthusiastic throughout the program.

Greek Byzantine Choir

An evening of interesting and unfamiliar music was given in the Town Hall on Jan. 15, by an ensemble of ten men conducted by Christos Vriondes, and nominated the Greek Byzantine

As might be expected, the program consisted of early religious music. The opening number, a twelfth century setting of Homer's Hymn to Demeter, was sung offstage, creating an unusual effect. An interesting work, dating from the century previous, was "Theotokou Hymnos," which contained certain harmonic effects now usually associated Hymnos," which contained certain harmonic effects now usually associated with the ultra-modernists. A departure from the general character of the music was an arrangement of a fughetta by

Solo passages were sung by D. Criona, T. Georgi, Rosalie du Prene, who sang off stage in Mr. Vriondes's "The Nightingale," N. Karlash, M. Rogalsky and Mr. Vriondes himself.

Throughout the concert the singing and the music itself were most effective and of more than ordinary interest.

Hart House Quartet

The second concert of the series by the Hart House Quartet in Steinway Hall, on the evening of Jan. 15, brought forth some agreeable music in a "Cha-cony" and two Fantasias by Purcell.

Other numbers were a Quartet by Goossens and one by Delius. Of these the latter was the more interesting. The playing of the organization was at all times both musicianly and well considered and was much appreciated by an interested audience.

The third and final concert of the ser The third and final concert of the season was given on the evening of Jan. 18, the program included Haydn's F Minor Quartet, Op. 20, No. 5; that by Beethoven in F Major, Op. 135, and that by Brahms in C Minor, Op. 51, No. 1. Martha Baird's Second

Miss Baird's second recital in her series devoted to Chopin, was given in the Barbizon-Plaza the evening of Jan. 16. The program included the B Flat Minor Scherzo, the Impromptu in A Flat and the Fantaisie Impromptu, the B Flat Minor Sonata, Three Etudes, Two Nocturnes, the Ecossaises and other works. Again, Miss Baird demonstrated her keen insight into the psychology as well as the musicianship of the composer.



John McCorm ack Who Drew a Capacity Audience to Carnegie Hall for His First New York Recital in More Than a Year

Gordon and Pattison

Jacques Gordon, violinist, and Lee

Pattison, pianist, were heard in a sonata recital in Steinway Hall on the evening on Jan. 16.

Loeffler's "Partita," composed for Mrs. Coolidge's Chamber Music Festival in Chicago last Fall, had its first New York performance as did Medtner's B Minor Sonata, Op. 21. The Beethoven G Major Sonata, Op. 96, was also given. All three works had excellent per-

formances in which perfect ensemble and fine musical tone were predom-

inant. The Loeffler bore the stamp of originality which characterizes all this composer's work, and the Medtner, of highly contrasting type, was beautifully interpreted. The audience was most appreciative throughout the evening.

John McCormack Returns

John McCormack sang in New York

John McCormack sang in New York for the first time in more than a year when he appeared at Carnegie Hall on Friday evening, Jan. 16, before a capacity audience, with the stage as well as the auditorium filled.

He had a very hearty welcome, and enthusiasm mounted higher and higher all through the evening. At the close the audience would not go home and asked for extras, until the great tenor indicated that he was tired.

This is a late day to comment on an artist who has set vocal standards as has this bard. Suffice it then to say that his best singing on this occasion was finer than ever, truer in artistic intention, richer in coloring and warmer in feeling. Among his notable performances were those of a Caldara aria, "Alma del core," Bantock's "A Widow Bird," his Irish folk-song, group and Rachmaninoff's "To the Children."

He introduced a new song in Oley Speaks's setting of James Whitcomb Riley's "The Prayer Perfect" and won a distinct success in it. John McCormack has the devotional fervor to sing this kind of song. It is a simple melodic utterance with a great appeal and will doubtless become a favorite. Among the other new items were Ernest Torrence's excellent "What an Irishman Means by Machree" and his accompanist, Edwin Schneider's "Far Apart."

Alfred Boyington, a young violinist, distinguished himself in performances of pieces by Bach, Sarasate, Handel-Flesch and Paganini. He has a fine tone, and his style is patrician. He, too, was encored.

Jeanne Palmer Soudeikine, Soprano

Jeanne Palmer Soudeikine, Soprano

Jeanne Palmer Soudeikine, soprano, was heard in recital in the Town Hall on the afternoon of Jan. 17, presenting a program of four groups of songs in French, German, Russian and English.

Mme. Soudeikine displayed a voice of wide range and pleasing quality. In

wide range and pleasing quality. In such numbers as Pierné's "Le Moulin" and Strauss's "Traum durch die Dämmerung," which was repeated, the singer conveyed the mood most beautifully. Mme. Soudeikine's clear enunciation in four languages was notable.

The English group consisted of Car-penter's "Slumber Song," Daniel Wolf's "Flame," the "Wai Kiki" of Griffes and Bantock's "Feast of Lanterns." Frank Chatterton played unusually fine accompaniments. There were encores, including Brünnhilde's call.

Rima Regart in Children's List

Rima Regart gave a charming con-cert of songs in costume at Steinway Hall on Saturday morning, Jan. 17, assisted by Jeannette Weidmann,

Appearing in several costumes, Miss Appearing in several costumes, Miss Regart captivated her listeners, including many children, with a galaxy of songs, by H. Frazer Simson, a classic group of Brahms, Schubert and Schubert in English, sung with action. Then there were animal songs by Goatley, Huss and Kramer—the Huss a capital song about "The Lion who Sleeps with His Mouth Open," written for the singer—and some folk-songs.

The Huss song made a fine impression and the composer, who was present,

and the composer, who was present, bowed his thanks. His attractive "Lake Como by Moonlight" was played admirably by Miss Wiedmann, one of his pupils, who also won favor in pieces by Schumann, and provided expert accompanients. companiments.

Miss Regart has real gifts for her work, a good sense of gesture and enough vocal resource to carry her to success. There was much enthusiasm, and a demand for encores. W.

Paul Emerich, Pianist

Paul Emerich, pianist, gave a recital on the Emanuel Moor double keyboard piano in the McMillin Theatre at Co-lumbia University on the evening of

Jan. 17.

Mr. Emerich's program was well calculated to exhibit the advantages of the type of instrument used. It included works by Franck, Mozart, Beethoven, Bach, Schumann and more modern composers. The audience was interested throughout the evening and was enthusiastic in its applause.

For the benefit of the Blind Men's Improvement Club, Reinald Werrenrath, baritone, and Edwin Grasse, violinist, were heard in joint recital in the Town Hall on the evening of Jan. 17.

Mr. Werrenrath's major number was the Credo from Verdi's "Otello" and he was heard, as well, in two song groups, all of which were received with much applause.

all of which were received with much applause.

Mr. Grasse began the program with an organ solo, he being master of both instruments. This was an arrangement of the Overture to Weber's "Oberon." On the violin he played two movements from the Mendelssohn Concerto and shorter pieces. Harry Spier was accompanist for Mr. Werrenrath, and Louise Imeln for Mr. Grasse.

J.

Foster Miller, Baritone

Foster Miller, baritone, was the artist at the Young American Artists' Series at the Barbizon-Plaza on the afternoon of Jan. 18.

Mr. Miller presented four well chosen groups of songs in Italian, German, French and English. His voice proved an agreeable one under good control and his interpretative sense above the average. Minabel Hunt was the accompanied. panist.

(Continued on page 116)





ELIZABETH A.

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New Extension Scholarships for study outside New York City will not be awarded for the season 1931-32, nor will applicants for Scholarships at the Institute of Musical Art be heard at these examinations.

The Fellowship examinations will be held in New York City during the week beginning September 28, 1931. Applications must reach the school before August 15, 1931.

For further information and details of requirements address

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New York City

Cincinnati May Festival to Be Climax of Brilliant Year

Goossens to Make Debut as
Festival Conductor in Bills
Including Choral Novelties and American Debuts
of British Artists—Guest
Leaders to Conduct Some
Programs of Symphony—
Reiner to Introduce Novel
Programs in Concluding
Term

By SAMUEL T. WILSON

CINCINNATI, Jan. 20.—With the announcement of Eugene Goossens's appointment as conductor of the Biennial May Festival and, more recently, of the same leader's engagement to lead the Cincinnati Symphony next season, in succession to Fritz Reiner, who has resigned, the local musical season has been one of many changes. Another newcomer this season is Ernest Schelling, who, although he will not replace Vladimir Bakaleinikoff as conductor of the Young People's Symphony Concerts, is conducting three of the five events in the series. Needless to say, with so many changes, the programs being arranged for the coming year show variety and promise of an interesting season. Added to this is the enthusiasm always to be found in May Festival year.

The twenty-ninth bienmial festival will open on Tuesday evening, May 5, and conclude on Saturday evening. May 9. As heretofore, six concerts will be given, on Tuesday, Wednesday, Friday and Saturday evenings and on Thursday and Saturday evenings and on Thursday and Saturday matinees. Mr. Goossens was elected by the Board of Directors as conductor of the festival when Frederick Stock asked to be relieved because of his duties in Chicago and the state of his health. Mr. Goossens has been conducting the rehearsals of the chorus in person, coming here every fortnight for that pur-

The chorus this year is the largest in many festivals, and at the same time the fine quality has been preserved, so that the chorus may be expected to maintain its reputation as one of the greatest singing organizations in the world. J. H. Thuman, who has been manager of the festivals for a number of years, has promised that this will be the case.

Festival Lists Announced

The coming festival will present an extraordinary list of works. On the opening night the Brahms "Requiem" will be sung in memory of the late Frank van der Stucken, for many years conductor of the festivals. The second half will present Mendelssohn's "Hymn of Praise." On the second night Mahler's Eighth Symphony, requiring an augmented orchestra, two choruses, a choir of boys and eight soloists, will be given its first performance here. Only twice before has it been undertaken in this country, in 1916 by the Philadelphia Orchestra and the following year by the Chicago Symphony. On Friday night, Pierné's "The Children's Crusade" will be given, and on Saturday night Homegger's "King David," which pleased Cincin-



Fritz Reiner, Conductor of the Cincinnati Symphony



J. Herman Thuman, Manager of the Cincinnati May Festival and of the Artists' Series

nati audiences at the last May Festival, will be presented again. Solo and orchestral numbers will constitute the matinee programs.

Among the soloists will be Editha Fleischer and Grete Stückgold, both of the Metropolitan Opera Company, and Jeannette Vreeland, sopranos; Eleanor Reynolds, contralto; and Muriel Brunskill, English contralto, who will make her first appearance in America at this festival. Walter Widdop, British tenor, will also make his first American appearance at the festival. Others include Dan Gridley, American tenor, and Fraser Gange and Herbert Gould, basses.

Symphony Introduces Guests

The Cincinnati Symphony has announced interesting plans for the second half of this season, the last that Fritz Reiner will conduct. Mr. Bakaleinikoff appeared as guest conductor of the orchestra on Jan. 9 and 10 in an all-Tchaikovsky program. Nicholas Berezowsky, Russian composer and conductor, appeared as guest conductor of the eleventh pair of concerts on Jan. 16 and 17, in a program



The Cincinnati Wood Wind Ensemble. Standing, Left to Right, Hans Meuser, Ary Van Leeuwen and Marcel Dandois: Seated, Left to Right, Max Hess, Karin Dayas and Joseph Elliott



Bertha Baur, Director of the Cincinnati Conservatory, Which She Presented Last Year to the Institute of Art

of works by Beethoven, Stravinsky and

The Symphony gave its second concert of the season in Dayton on Jan. 12, one of the few out-of-town engagements the orchestra has consented to play this season.

Florence Austral, soprano, was to be the next soloist with the Symphony in an all-Wagner program at the twelfth pair of concerts on Jan. 23 and 24. Gregor Piatigorsky, 'cellist, will be heard at the concerts on Jan. 30 and 31. Other soloists with the Symphony during the remainder of the year include Ary Van Leeuwen, flutist; Nathan Milstein, violinist; Carlo Zecchi, pianist; Vladimir Bakaleinikoff, violist; and Daniel Ericourt, pianist.

Concerts for Young People

The Young People's Concerts have become more and more popular each year, until this season it was found necessary to procure Music Hall—the largest in the city—to seat all of those eager to attend. Ernest Schelling returned to Cincinnati for his second appearance as conductor with the Symphony for the Young People's Concert on Jan. 20, acting as interpreter and using lantern slides for illustrations.



Vladimir Bakaleinikoff, Assistant Conductor of the Cincinnati Symphony, Leader of the Conservatory Symphony and of the Second and Fourth Concerts of the Young People's Series

Two other Young People's concerts remain for the new year—one on Feb. 17, which Mr. Bakaleinikoff will conduct, and the final one on March 17, which Mr. Schelling will lead.

Notable Artists' Series

The five concerts of the Artists' Series, which are given under the management of J. H. Thuman, were concluded on Jan. 6 with a recital by José Iturbi, Spanish pianist, who had appeared here earlier this season at the opening concert of the Matinee Musicale Club. Those appearing previously were Clare Clairbert, Belgian coloratura soprano; Yvonne Gall, soprano, the Aguilar Lute Quartet, the Don Cossack Chorus, and Lawrence Tibbett, baritone.

An equally interesting group of additional concerts was arranged for this season by Mr. Thuman. Paderewski played on Jan. 18 in Taft Auditorium, and Paul Robeson will be heard on Jan. 25. John McCormack will sing at Music Hall on Feb. 17. The German Grand Opera Company, which

(Continued on page 88)

E. ROBERT SCHMITZ

"PIANO DEVOTEES HAIL MODERNS

Thrill as E. Robert Schmitz applies Crystal-Clear Phrasing."

New York "Telegram" Jan. 12, 1931



"The most interesting program maker of the season was Robert Schmitz."

New York "World"

"As a pianist Mr. Schmitz stands in the foreground. He has an enormous range of dynamics, and an endless variety of tone colors besides an aristocratic taste in using them."

Cleveland "Press"

Studio Lipnitzki, Paris

"His Debussy-four masterpieces of interpretation." Montreal "LeDevoir"

"The outstanding event of the season, with no doubt, was the recital given by Schmitz." Paris, "Comoedia"

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Boston's Music Thrives in Anniversary Year

Fiftieth Year of Famed Orchestra Under Koussevitzky to Have Culmination in Spring Bach Festival-People's Symphony Reorganized Under Stone Chicago Opera Fortnight to Bring Notable Series-Many Choral and Other Groups Active

By W. J. PARKER

BOSTON, Jan. 20.—A review of music activities in Boston this year must centre about the celebration of the three hundredth anniversary of the foundation of Boston, in which music loomed large, and the observance of the fiftieth anniversary of the founda-tion of the Boston Symphony.

Boston, founded in 1630 by a small band of Puritans, to whom music was anathema, has grown from a straggling settlement to a metropolis. As the years went on and settlers from countries other than England, the home of the founders, abode here, music took firm root and thrived, until today it is one of the chief assets of the city's life. In the tercentenary celebration, music was a feature of every phase of the event. On the city's natal day, Sept. 16, Mme. Ernestine Schumann-Heink came from her home in Coro-nado, Cal., to sing at the "town meeting" and reception held at night in the Boston Gardens in honor of the visit of Lord Mayor Reuben Salter, Deputy Lord Mayor Bailey and Mrs. Bailey, City Councillor James Tait and Mrs. Tait, and Councillor James H. Mountain, all of Boston, England. Nearly 20,000 people attended this notable concert.

Henschel's Return Feted

The high light in the opening concert of the Boston Symphony's fiftieth year was the return of Sir George Henschel, its first conductor, from England, to conduct, at the age of eighty, the same numbers as fifty years before. All of which was told in detail in current numbers of MUSICAL AMERICA.

Dr. Serge Koussevitzky, conductor of the orchestra, was busy during his European holiday last Summer inducing noted composers to write works for the Symphony's anniversary. Among those who responded were Stravinsky, Ravel, Hindemith, Sibelius, Roussel, Paul Dukas, Prokofieff, Honegger and Respighi. Some of these works have been heard and commented upon. Americans to volunteer compositions are Hill, Carpenter, Copland and Han-The orchestra spent the week of Dec. 2 in Washington, D. C., where a notable Beethoven Festival was given with Myra Hess, Efrem Zimbalist and Josef Hofmann as soloists. The climax of the festival was the per-formance of the Ninth Symphony with Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Dan Gridley, tenor and Fraser Grange, baritone, and a chorus of 200 singers, trained by Dr. Albert H. Harned. The festival realized a dream of Dr. Koussevitzky's of making the orchestra national, rather than local, in its scope and repu-



Serge Koussevitzky, Conductor of the Boston Symphony, Who Is Marking the Fiftieth Anniversary of the Orchestra's Founding by Performing Many Com-missioned Works by Noted Composers

Bach Festival Projected

At the end of March, in memory of Major Henry W. Higginson, its founder and life-long patron, the orchestra will give a festival of Bach's music here. All his important works, including the All his important works, including the Mass in B Minor, will be performed. In the Mass, Dr. Davison and Mr. Woodworth, leaders of the Harvard and Radcliffe choirs, will join the orchestra. Thus, Boston Symphony's fiftieth year will be a notable one under the baton of Dr. Koussevitzky.

On Sunday, Nov. 2, the People's Symphony, reorganized and under the leadership of Thompson Stone, gave its first concert in Jordan Hall. The concert was a notable one and gave promise of lofty achievements by this orchestra, which is run on the cooperative plan and gives symphonic music at popular prices in Jordan Hall.

Opera Series by Chicagoans

The Chicago Civic Opera Company opens its ninth annual season here on Jan. 26, at the Boston Opera House. Already there has been a satisfactory advance sale and patrons are assured artistic operatic performances. The repertoire and casts for the series are as follows:

as follows:

Jan. 26, evening, "Lohengrin" with Mmes. Redell and Olasewska, and Messra. Maison, Bockelmann, Kipnis and Defrère. Mr. Pollak conducting.

Jan. 27, evening, "Jewels of the Madonna" with Mmes. Raisa and Claessens, and Messrs. Cortis and Rimini. Mr. Moranzoni conducting.

Jan. 28, afternoon, "Meistersinger" with Mmes. Rajdi and Sharnova, and Messrs. Maison, Colcaire, Bockelmann, Habich, Kipnis and Ringling. Mr. Pollak conducting.

Jan. 28, evening, "Bohème," with Mmes. Music and Pavloska, and Messrs. Cortis, Bonelli and Lazzari; Mr. Moranzoni conducting; followed by de Palla's ballet, "L'Amour Sorcier," with Mmes. Lundgren and Barashkova, and Messrs. Caton, Stone, Larsen and Arshansky. Mr. St. Leger conducting.

Jan. 29, evening, "Pelléas et Mélisande." with Mmes. Garden, Claessens and Freund, and Messrs. Hill, Vanni-Marcoux, Cotreuil. Mr. Cooper conducting.

Jan. 30, evening, "Walküre," with Mmes. van Gordon, Redell and Olszewska, and Messrs.

Strack, Bockelmann and Baromeo. Mr. Pollak

Strack, Bockelmann and Baromeo. Mr. Pollak conducting.

Jan. 31, afternoon, "Don Giovanni," with Mmes. Leider, Burke and Rajdl, and Messrs. Hackett, Vanni-Marcoux, Baccaloni, Baromeo and Lazsari. Mr. Pollak conducting.

Jan. 31, evening, "Masked Ball," with Mmes. Raisa, Sharnova and Mock, and Messrs. Marshall, Thomas, Lazzari and Baccaloni. Mr. Cooper conducting.

Feb. 2, evening, "Tristan und Isolde," with Mmes. Leider and Olssewska, and Messrs. Strack, Bockelmann, Kipnis, Habich, Cavadore, Dua and Nicolich. Mr. Pollak conducting.

Feb. 3, evening, "Aida," with Mmes. Musio and van Gordon, and Messrs. Marshall, Formichi, Kipnis and Baromeo. Mr. Moranzoni conducting.

Feb. 4, afternoon, "Jongleur de Notre Dame," with Miss Garden, and Messrs. Formichi and Baromeo; Mr. Lauwers conducting; followed by "La Navarraise," with Miss Garden, and Messrs. Maishall, Formichy "La Navarraise," with Miss Garden, and Messrs. Kaishall, Formichy "La Navarraise," with Miss Garden, and Messrs. Kaishall, Formichy "La Navarraise," with Miss Garden, and Messrs. Strack, Bockelmann and Baromeo. Mr. Cooper conducting.

Feb. 4, evening, "Tannhäuser," with Mmes. Musio and Claessens, and Messrs. Marshall, Vanni-Marcoux, Cavadore and Baromeo. Mr. Moranzoni conducting.

Feb. 6, evening, Forrest's "Camille," with

and Claessens, and Messrs. Marshall, Vanni-Marscoux, Cavadore and Baromeo. Mr. Moransoni conducting.

Feb. 6, evening, Forrest's "Camille," with Miss Garden, Messrs. Hackett and Ritch, and others. Mr. Cooper conducting.

Feb. 7, afternoon, "Bartered Bride," with Mmes. Rajdl, Burke, Olszewska and Sharnova, and Messrs. Strack, Dua, Habich, Ringling, Kipnis and Baromeo. Mr. St. Leger conducting.

Feb. 7, evening, "Luciä," with Miss Salvi, and Messrs. Colcaire, Bonelli and Lazzari. Mr. Moranzoni conducting.

Choral Groups Active

The Handel and Haydn Society, America's oldest oratorio society, gave its 115th annual performance of Han-del's "Messiah" in Christmas week. Starting in Boston in 1815, the Handel and Haydn Society has grown from a



Arthur Fiedler, Conductor of the Esplanade Concerts Given Annually During the Summer by Players from the Boston Symphony

small group to a chorus of well over 400 voices.

Thompson Stone, conductor, brought this society and the Apollo Club, of 100 male voices, which he also conducts, to high points of perfection. Each holds a paramount position in the musical life of the city.

Concert Series Given

The Symphony Hall management The Symphony Hall management continues its praiseworthy presentation of notable artists. Those who have appeared included Kreisler, Winifred Christie, playing the Moor double keyboard piano; Josef Hofmann, Roland Hayes, José Iturbi, Reinald Werrenrath, Harold Bauer, Beniamino Gigli, Itanaca Padarowski the latter giving Ignace Paderewski, the latter giving a return concert in January. Notables

to be heard later are John McCormack, Sergei Rachmaninoff and Jascha Heifetz. These concerts have been well attended in the main, some by over-flow audiences, giving the lie to those who hold that music is on the wane in

this city.
Ruth Culbertson, young Boston pianist, winner of the Mason and Hamlin piano prize of the New England Conservatory of Music in 1926, will appear on Saturday afternoon, Feb. 7, in recital in the Town Hall, New York,



Thompson Stone, Conductor of the Reorganized People's Symphony of Boston; of the Handel and Haydn Society, and the Apollo Club

under the terms of the Walter Naumberg Foundation, one of whose scholar-ships she won in competition last Spring.

The third season of the Boston Morning Musicales for the benefit of the Boston School of Occupational School Therapy, held Wednesdays in the Hotel Statler, have presented Edward Johnson, José Iturbi, Dusolina Gianinni and Maier and Pattison. Those to appear later are: Efrem Zimbalist, Jan. 28; Maria Jeritza, Feb. 18; and Giacomo Lauri-Volpi, March 4. Other artists who have appeared at the Hotel Statler ballroom under different auspices were: Sophie Braslau, contralto, and Lawrence Tibbett, baritone.

Club Concerts Presented

The first concerts of the Chromatic Club's forty-fourth season were given on Nov. 18, at the Copley-Plaza Hotel. The program was given by Margaret Richardson, pianist; James Pappoutsakis, flutist; Leo Litwir, accompanist; Greta Milos, soprano; Paul Allen, accompanist; Gladys Crockford Custance and Kenneth D. Custance, harpists. The club gave its second concert of the season on Dec. 2. Lucille Monaghan, pianist, of the New England Conservatory, played, and the remainder of the program consisted of composi-tions by Paul Allen of this city. Marjorie Gilchrist, soprano, sang two groups of songs, with Mr. Allen ac-companying her, and Stanley Benson, violinist, played the Sonata in A, and some shorter pieces with the composer.

The opening meeting of the Music Lovers' Club season was most success-

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1930

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Boston Symphony Marks Half Century's Existence

(Continued from page 72)

fully held at Salle Moderne, Hotel Statler. This club held forth for years in Steinert Hall. The following artists were heard at the December meeting: David Blair McClosky, baritone; Margaret Godding, soprano, and a trio composed of Mary Pucciarelli, violin, Ruth Marsters, 'cello, and Frances Pembroke Boleman, pianist. Miss Boleman also gave a group of piano solos. Robert Ewing was accompanist.

Mrs. Lewis A. Armistead, president of the MacDowell Club, arranged the concert held in Jordan Hall on Jan. 21, the proceeds of which were used for the benefit of perpetuating the work and ideals of Edward MacDowell. An and ideals of Edward MacDowell. An orchestra was conducted by Arthur Fiedler, and the chorus led by William Ellis Weston, the coach of the Technology Glee Club. The MacDowell Club of Boston was organized in 1896 by the pupils of the late Edward Mac-Dowell. Any person who studied a year with MacDowell is eligible for active membership, and is entitled to propose people for membership. Ten concerts are given each season, besides the one in Jordan Hall, when many smaller ensemble organizations and the many solo members of the club give the programs.

The present officers of the club include Helen Ranney, honorary president; Mrs. Lewis A. Armistead, president; Mrs. Langdon Frothingham and Elsie Winsor Bird, vice-presidents; Mrs. Edgar Pierce, recording secretary; Mrs. Frank Piper, secretary and treasurer, and Estelle Davis, assistant secretary. secretary.

University Music Courses

The Boston University College of Music is fast becoming established as a music teaching institution at 29 Exeter Street. Dr. John P. Marshall, Dean of the College of Music, Boston University, has been associated with the University since 1903, first as lec-turer, later as instructor, then as the head of the musical department of the head of the musical department of the College of Liberal Arts. In 1928 the College of Music of Boston University was founded and Dr. Marshall was made dean. The college has had a phenomenal growth, doubling its size each year since its foundation. Included in the faculty are: pianist Raymond Havens and Frederic Tillotson: the pianist composer Margaret son; the pianist-composer, Margaret Starr McLain; Stephen S. Townsend, choral director; David Blair McClosky in the vocal department, instructor of singing; Raymond C. Robinson, organist of King's Chapel, Boston, and Francis Snow, organist of Trinity Church, Boston, instructors in organ. Graduates of the music department and the new College of Music occupy prominent teaching and supervisory positions all over the country.

The National Associated Studios of Music, Inc., located at 246 Huntington Avenue, this city, Albert Alphin, treasurer and manager, has an in-creased registration. The artistic directors include Hans Ebell, Gaston Elcus, John K. Lacock, Wellington Smith and Otto Straub. The department of public school music is an important adjunct. A department of the dance is presided over by Grace de Carlton Carlton.

The Longy School of Music, established in this city fifteen years ago,

has been moved from Hemenway Street to 44 Church Street, Cambridge. Minna Franziska Holl is director. The school will continue its policies of thorough training, featuring solfège and eurythmics and giving instruction in all orchestral instruments. Last year classes in chamber music were organized under the leadership of Yves Chardon, 'cellist in the Boston Symphony. Other members of the teaching staff who belong to the Symphony are: Gaston Elcus, Louis Artières, Henri Girard, Paul Mimart, Louis Speyer, Abdon Laus, Georges Mager and Eugene Adam.

The Boston Conservatory of Music carries on without Agide Jacchia, its director, who has been in Italy for over a year. Mr. Jacchia has been ill, but his recovery is so far advanced that he expects to return in the early Spring. Notwithstanding his inforced absence, the school continues to progress under an efficient faculty.

New England Conservatory Opens New Chapter in Long and Brilliant Life

Boston, Jan. 20.-Important changes in the directorship of the New En-gland Conservatory took place recent-ly when George W. Chadwick, for over a generation the guiding genius of this leading musical institution of the country, resigned his office at the first of the year. The trustees at a meeting held on Dec. 4 accepted the resiging held on Dec. 4 accepted the resignation only at the insistence of Mr. Chadwick. He was immediately elected director-emeritus, and will act in an advisory capacity to the school. Wallace Goodrich, present dean of the Conservatory and conductor of the Conservatory Orchestra, succeeds Mr. Chadwick as director.

George Whitfield Chadwick was born in Lowell, Mass., in 1854, of revolutionary stock. When the future composer was six years old, his parents

poser was six years old, his parents moved to Lawrence, Mass., where he received his early musical education, an elder brother being his first teacher.

At the age of sixteen he became organist in a Lawrence church, but a year later economic pressure caused him to take a position in an insurance office, where he remained for four years. Though he wanted to be a musician and to devote his whole life to music, he could give only a few hours each week to his ambition. He became a student at the Conservatory, which he was later to lead to its present commanding position in the musical life of this country. His chief inspira-tion at that time, he has since said, came from Dudley Buck and Stephen At twenty-two he began to teach and for a year or more occupied the chair of music at a Michigan col-

Chadwick's Distinguished Service

He then went to Leipzig, where he studied with Jadassohn and Reinecke. He spent the last year of his three years' sojourn in Europe with Rheinberger in Munich. In 1880 he returned to Boston and joined the faculty of the New England Conservatory of Music as instructor in harmony and com-position. In this year he conducted at the Boston Handel and Haydn Fes-tival his "Rip Van Winkle" Overture, which had been composed and per-formed in Leipzig. In 1893 he was made director of the Conservatory.

Since then his history has been, like the story of the New England Conservatory, one of steady and consistent growth. He has won many honors in that time, including an honorary A.M. degree from Yale, conferred in 1897. He is a member of the American Academy of Arts and Letters and has been awarded the gold medal of the



Wallace Goodrich, Who Has Been Ap-pointed Director of the New England Conservatory in Succession to George W. Chadwick, Director Emeritus

National Institute of Arts and Letters for distinction in music.

Mr. Chadwick holds a distinguished place among American composers. His many works include an opera, three symphonies, overtures and symphonic sketches, chamber and choral music, and many songs. He long occupied a prominent place as conductor of the Worcester Festival. The fiftieth anniversary of his concert debut was cele-brated this year in Boston and other

Wallace Goodrich, present dean of the Conservatory, in which capacity he has served since 1907, is a worthy successor to Mr. Chadwick. He is an acknowledged leader in the music field.

Successor's Notable Career

He was born in Newton, Mass., May 27, 1871. It is interesting to recall that Mr. Goodrich was himself a stu-dent of the New England Conservatory der Dunham and Chadwick, and thus will help to hand on a long and un-broken tradition. He went to Europe for further study under Rheinberger at the Munich Akademie in 1894-5, and with Widor in Paris in 1895-6. For a time he served as repetiteur at the Leipzig Opera.

Returning to the United States, Mr. Goodrich joined the faculty of the New England Conservatory in 1897. Among his notable activities in the intervening years were as organist of the Boston Symphony, 1898-1909; as founder and conductor of the Boston Choral Art Society, 1901-7; choral conductor at the Worcester Festivals, 1902-7; conductor of the Cecilia Society, 1907-10; conductor of the Boston Opera Com-pany, 1909-12, and more recently as leader of the Conservatory Symphony.

New Trustees Elected

The new trustees, elected to serve for four years at the Conservatory, are: Frank W. Buxton, Alanson Bigelow and George W. Chadwick. Trustees re-elected for four years are: Charles C. Bancroft, Joseph Mitchell Chapple, James D. Colt, Frank B. Hopewell, Clement S. Houghton, John R. Macomber, Alexander Steinert, L. H. Timmins, Arthur W. Wellington and Alfred DeVoto.

The officers elected for one year are as follows: president, Edward P.
Brown; vice-presidents, George B.
Cortelyou. Charles G. Bancroft and H.
Wendell Endicott; treasurer, Channing H. Cox; general manager, Ralph
L. Flanders; director, Wallace Good-W. J. P.

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Boston Concerts Bring Novelties

(Continued from page 3)

José Iturbi in Symphony Hall on Jan. 4 played an unusual and interesting program including a Schubert Sonata, Schumann's "Symphonic Studies" and works by Infante, Granados, Lazar and Stravinsky. His vivid and sparkling technique, and his intelligent way with his composers were again applauded.

James Ferguson, tenor, sang songs by Schumann, Huë, Grieg, Sinding, Italian works ranging from Carissimi to Respighi, and a group in English, on Jan. 8, at Jordan Hall. Mr. Ferguson proved himself a well trained and sensitive musician. On the Wellesley course at Alumnæ Hall, on Jan. 10, Roland Haves sang old airs. German Roland Hayes sang old airs, German Lieder, a group of French, English and Russian songs and Spirituals. The fineness of his art was much appre-

rineness of his art was much appreciated by the audience.

Yehudi Menuhin gave his first recital in Boston on Sunday afternoon, Jan.

11. Symphony Hall was all but filled. The large audience was impressed by his very substantial technique, and by the relative maturity of his musician-

Witek with People's Symphony

On the same afternoon the People's Symphony played in Jordan Hall, with Anton Witek, former concertmaster of the Boston Symphony, as soloist in the Beethoven Violin Concerto. The or-chestra played Dvorak's "New World" Symphony. Orchestra and audience rose to receive Mr. Witek, and after the performance gave him much applause. Mr. Stone's reading of Dvorak's symphony was a felicitous one.

Martino's Eighteenth Century Orchestra gave a concert of music rang-



Henry Hadley, Who Conducted Three Concerts as Guest with the Boston Sym-phony, Including Several of His Works

ing from Frescobaldi and going no later than Haydn and Mozart in Jordan Hall on Jan. 12. The men wore white wigs and the costumes of the day. A lighted candle was attached to each music desk. Heinrich Gebhard played a Mozart concerto. The pro-gram also included a concerto for four pianos and orchestra arranged by Bach from music of Vivaldi.

Schelling Leads Children's Concert

Ernest Schelling and a group of players from the Boston Symphony gave the first of the season of chil-

(Continued on page 82)

WORCESTER FESTIVAL PROGRAMS ANNOUNCED

New Bliss Choral Symphony to Be Feature of Next Year's Event

WORCESTER, Jan. 20 .- Programs for the three evening concerts to be given at the Worcester Music Festival next October were adopted recently by the program committee upon the recommendation of Albert Stoessel, conmendation of Albert Stoessel, conductor. These plans were announced at an informal dinner meeting of the board of directors at the Worcester Club on Dec. 9, with Hamilton B. Wood presiding and Mr. Stoessel as guest of

The opening concert will include,in addition to Brahms's "Song of the Fates" and Kodaly's "Psalmus Hungaricus," an

Opera Soprano Hoisted by Rising Curtain

A CURIOUS experience fell to the lot of Pearl Besuner, American soprano of the Metro-American soprano of the Metropolitan Opera Company, during a
recent rehearsal for Lattuada's
"Le Preziose Ridicole," in which
she sang the role of Marotte.
The singer was inadvertently
caught in the rising curtain and drawn up into the flies. She fainted, but recovered in a few minutes and continued with the rehearsal as if nothing had hapoutstanding new choral symphony, "Morning Heroes," by the English composer, Arthur Bliss, in its first American performance. The work, calling for orator, tenor soloist, mixed chorus and orchestra, depicts heroic phases of war in many ages, and was recently given its world premiere at the Norwich Festival in England.

wich Festival in England.

The second evening concert will present a chorus of children, with soloists and orchestra, in Gabriel Pierné's cantata, "The Children at Bethlehem." The Festival chorus will be heard in Beethoven's "The Heavens Resound"; the "Hallelujah" from his "The Mount of Olives"; the "Canticle to the Sun" by Mrs. H. H. A. Beach, and three novelties by Percy Grainger. One of elties by Percy Grainger. One of these, "A Tribute to Stephen Foster," is now being written for the Westchester Festival.

On Friday evening, which by tradition is "Artists' Night," two guest-artists will be heard. The women's chorus will sing "The Twelve Days of Christmas," and the male chorus "Ecce Jam Noctis" by George W. Chadwick, yam Noctis" by George W. Chadwick, who was conductor of the Worcester Festivals from 1898 to 1901. The entire chorus will give the "Hymn to the Sun" from Mascagni's "Iris" and Elgar's "Triumphal March" from "Carac-

Plans are now being made to secure instrumental artists to be featured in the two afternoon concerts. Chorus rehearsals will commence on Tuesday evening, Jan. 6, in Washburn Hall.

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Philadelphia Season Rises to Imposing Proportions

Alban Berg's "Wozzeck" to Be Novel Offering by Grand Opera Company, Which Is Rounding Out Calendar with Performances of High Artistic Worth—Special Opportunities for American Singers—Local Premières of Stravinsky's "Oedipus Rex" and Prokofieff's "Pas d'Acier" to Be Given with Co-operation of League of Composers

By W. R. MURPHY

PHILADELPHIA, Jan. 20.—Much has flowed under Philadelphia bridges besides the Delaware. One of the important tides has been music, which is now approaching its flood and gives no sign of ebbing for months to come. Music has always been an important activity in Philadelphia life. Many organizations have been established long enough to be traditional, but there is ever room and welcome for new enterprises of merit, as well as for new moods and manners. An example of the former was the exceptionally successful inauguration of Summer concerts by the Philadelphia Orchestra in the specially constructed Robin Hood Dell, in Fairmount Park. As an instance of the latter is the hospitality offered modernists by the Philadelphia Orchestra under Leopold Stokowski. Moreover, such works receive favorable, or at least tolerant, attention.

The Philadelphia Orchestra season of thirty Friday afternoon and Saturday evening concerts, plus twelve Monday evening programs in a supplemental series with identical conductors and soloists, is half over. Mr. Stokowski has been away for a month of his fourteen weeks' Winter vacation. He leaves the orchestra under the baton of Ossip Gabrilowitsch, with the exception of one pair of concerts conducted by Alexander Smallens, assistant leader and conductor of the former Civic Opera Company. Mr. Gabrilowitsch will terminate his engagement on March 23. Mr. Stokowski will return March 27 and direct the Orchestra till the concluding concerts April 24 and 25.

Will Sing "Passion"

An important feature of the Gabrilowitsch regime will be performances on March 13, 14 and 16 of Bach's "Passion According to Saint Matthew." These will take the Orchestra and its associated organizations from the Academy of Music to the old Hammerstein Metrepolitan Opera House, which is more spacious. Participating organizations will be the Mendelssohn Club, of which Bruce Carey is director; the Choral Art Society, composed of professional singers under the direction of H. Alexander Matthews, and the boy choir from Girard College.

Following his custom of giving large and spectacular works, Mr. Stokowski will give, in the Metropolitan Opera House on April 10, 11 and 13, the first Philadelphia performances of Stravinsky's "Oedipus Rex" and of Prokofieff's "Pas d'Acier." The productions



Leopold Stokowski, Conductor of the Philadelphia Orchestra



Mrs. Mary Louise Curtis Bok, Music Patron and Opera Chairman



Kubey-Rembrandt

Mrs. William C. Hammer, Secretary-Treasurer and Artistic Director of the Philadelphia Grand Opera

will include the complete orchestra, notable soloists, choral forces and full stage settings and costuming. This was earlier announced as "probably to be presented" with the co-operation of the League of Composers, which would indicate that New York will see and hear the same performances within a short time of their American premieres in Philadelphia.

Orchestral Soloists

Soloists to be heard during the second half of the Orchestra's season include Sigrid Onegin, Harold Bauer and Olga Samaroff in a two-piano number, Carlo Zecchi and Josef Hofmann.

This season the Monday evening series has been increased from ten to twelve; and the concerts for young people, again under the skilful guidance of Ernest Schelling, from four to five in both the Wednesday and Thursday afternoon series. Of these latter concerts two sets remain, Feb. 11 and 12, and March 25 and 26.

Out of town concerts by the Orchestra yet to be given include Jan. 27, Feb. 11 and 24, March 10 and 31, and April 21 and 22, the last to be not in Carnegie Hall but in the Metropolitan



William C. Hammer, Vice-President and General Manager of the Philadelphia Grand Opera Company

Opera House, and presumably to be devoted to the Stravinsky-Prokofieff program. In Washington and Baltimore one concert each remains respectively for Feb. 17 and 18. In addition the Orchestra will be heard in Princeton on March 5 and in Wilmington on Feb. 5. One of the Orchestra's broadcasts remains, that for April 5.

The Philharmonic-Symphony Society of New York has had an exceptionally interesting and successful season, three of the five concerts having passed into memorable history. Erich Kleiber, who conducted the first two of them, made a decidedly favorable impression. The third, directed by Mr. Toscanini, resulted in a veritable ovation in the staid Academy. The fourth concert, on Jan. 26, will be conducted by Bernardino Molinari, who has chosen works by Corelli, Dvorak, Stravinsky and Respighi. The final concert on March 9 will have Mr. Toscanini at the helm again.

A new orchestral venture will be launched on the local waves this month. This is the Philadelphia Philharmonic Orchestra, under the leadership of Fabien Sevitzky. A series of five Sunday evening concerts are planned for

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Bok—Choral Programs Include Bach "Passion" and
Other Important Works—
New York Conductors
Are Applauded

the Mastbaum Theatre, the city's largest and newest cinema house. Mr. Sevitzky, who left the Philadelphia Orchestra at the beginning of the season after seven years as one of the double basses, to become conductor of the Mastbaum Symphony Orchestra, is the founder and conductor of the Philadelphia Chamber String Simfonietta. The concerts will be given on Jan. 25, Feb. 22, March 8 and 22, and April 19. At the Washington Birthday program Percy Grainger will be soloist. Other soloists will be announced later. The April concert will be a request program. The first program will include the "Pathétique," the Berlioz "Roman Carnival," the "Nuages" and "Fêtes" of Debussy and the Ravel Bolero. For his programs, all of this high type, Mr. Sevitsky will have an orchestra of 100.

Owing to local laws which prohibit sale of tickets for Sunday events, this will be a membership proposition and no single or door tickets will be sold. Only members will be admitted, but there will be 5,000 memberships available.

The group engineering the enterprise is desirous of making it of popular appeal as well as of musical worth, and has fixed \$5 as the membership fee, admitting to the parquet floor, and \$3 admitting to the balcony floor. There will also be 500 memberships at \$10 for reserved loge seats.

Operatic Events

In opera only has Philadelphia suffered a diminution this season. So far the German Wagnerian Company has not announced any dates for its appearances, though both last year and the previous one it came in January. The termination of the Civic Opera Company, which under Mrs. Henry M. Tracy as president and Alexander Smallens as conductor, had done notable work in the standard repertoire, as well as in revivals and American premieres, reduced the customary number of operas by sixteen.

However the Philadelphia Grand Opera Company increased its season from twelve to eighteen, including the holiday matinee of "Hänsel and Gretel," and the Metropolitan will give twenty-three works, including "Parsifal" on Tuesday of Holy Week. In the course of the forty-three performances listed the familiar works are comprehensively paraded, and many interesting novelties and revivals are listed.

(Continued on page 84)

Wagner Operas and Modern Works Prominent in Quaker City Fare

PHILADELPHIA, Jan. 20.—A virtually uncut version of "Lohengrin" by the Philadelphia Grand Opera Company and a discreetly cut one of "Sieg-fried" by the Metropolitan gave Wag-ner lovers in this city much cause for

rejoicing.
"Lohengrin" on Jan. 15 was a most spectacular performance and finely rounded from the singing and acting standpoints. Marianne Gonitch made a beautiful Elsa and sang superbly. The Lohengrin was Forrest Lamont, who was in admirable voice. Ivan Steschenko was a sonorous-voiced King Henry, and the sinister Ortrud and Telramund were sung by Cyrena van Gordon and Chief Cauplolican, each of whom realized the dramatic possibilities of the roles. Others in the cast were Leo de Hierapolis, Selma Amansky, Agnes Davis, Ruth Gordon, Helen Jepson and Bernice Dollarton. Emil Mlynarski conducted with great lucid-

ity.

The Metropolitan presented "Siegfried" on Jan. 13 with a changed cast owing to the grippe epidemic. Rudolf Laubenthal in the title role was robustiously romantic, and Elisabeth Ohms, in her first local Brünnhilde, made a decidedly favorable impression. Friedrich Schorr's now classic Wan-derer and George Meader's Mime equally lived up to reputation. Artur Bo-danzky was the able conductor.

Mr. Bodanzky shared honors with Maria Jeritza on the preceding Tues-day, in the "Boccaccio" revival, which he conducted and which he had prepared. It proved a great show, though one of a type rarely given on the Academy stage.

Recitalists Presented

Abram Chasins, one of the younger members of the piano faculty of the Curtis Institute, was heard in the faculty artists' series of recitals in Casi-mir Hall on Jan. 8, offering as major mir Hall on Jan. 8, offering as major numbers a superbly played group of Chopin preludes, the Chromatic Fan-tasy and Fugue in D Minor of Bach and Mendelssohn's "Variations Série-uses," in which his achievement was high. Mr. Chasins also offered a group of six original preludes, interestingly varied in mood and handling, and the first performance anywhere of his own "Fairy Tales," a most charming conception.

Horatio Connell, baritone, who gave his recital in the Curtis faculty ar-tists' series on Jan. 12, as usual provided an original program, rich in unique contributions. This year his novelty was the Beethoven song se-quence "Lieder an von Gellert." This was supplemented by Bach's "Peasant" Cantata, for baritone and soprano, with an accompaniment of six male voices. Helen Jepson was the soprano. The other singers were Daniel Healy, Albert Mahler and Eugene Ramey, tenors, and Alfred de Long, Clarence Reinert and Walter Vassar, baritones, all from Mr. Connell's class at the Curtis Institute. Beauty of voice and valid and convincing interpretation marked Mr. Connell's work throughout these numbers. An additional group of rare French, German and English works was given.

The Simfonietta, under the baton of Fabien Sevitzky, was heard in the second concert of the season on Jan. 7 in the Bellevue ballroom. Horace Alwyne,

pianist, and head of the music department of Bryn Mawr College, cooperated with the string group in a very lovely presentation of the Bach Concerto in D Minor. Bach was also represented by the Brandenburg Concerto in G Major and by six partitas, arranged by Mr. Sevitzky, who accomplished an excellent piece of transcription. A group of partitas by Veretti,



Abram Chasins, Piantst, Heard in Phila-delphia Recital

a modern Italian composer, had their first American performance, and displayed some very interesting instru-mental effects. Mario Pilati, another young Italian, was represented by an effectively constructed Suite, Bachian inspiration and echoes.

The first concert of the Society for Contemporary Music, on Jan. 7 in the Academy Foyer, introduced to Philadelphia four novelties, some of which it is believed also had their American it is believed also had their American premieres. These were the Kleine Kammermusik, Op. 24, No. 2, by Paul Hindemith, a Toy Symphony by Robert Russell Bennett, Eugene Goossens's Fantasy for nine wind instruments, and the Stravinsky Octet. The Goossens Fantasy, scored for flute, oboe, two clarinets, two bassoons, two horns and trumpet, revealed not only much ingenuity but great musical merit, with great variety in the development. The Hindemith Kammermusik resorted both to atonality and polytonality in its very modernistic course. The Benits very modernistic course. The Bennett Toy Symphony is written for a quintet of wind instruments, each movement inspired by a certain type of doll. The Octet is written for flute, clarinet, two bassoons, two trumpets and two trombones, and is enriched with almost startlingly brilliant and unusual tone-color combinations. Alexander Smallens was the conductor, and the various instrumentalists were drawn from first desks of the Philadelphia Orches-W. R. MURPHY

High Schools Hold Music Festival

PHILADELPHIA, Jan. 20.-The All-Philadelphia Junior High School Music Festival was held in the auditorium of Simon Gratz High School on Dec. 13. Numerous students took turns in leading the orchestra and chorus throughout the program. Emily Jacobstein, violinist, Betty Muller, soprano, and Joseph Battista, pianist, were heard in solos

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Toscanini Gives Superb Rendition of Verdi "Requiem"









Soloists in Recent Performance of Verdi's "Requiem," Given by New York Philharmonic-Symphony with Assistance of Schola Cantorum, under the Baton Toscanini. Left to Right, Mario Chamlee, Tenor; Elisabeth Rethberg, Soprano, Margaret Matzenauer, Contralto, and Ezio Pinza, Bass

Arturo Toscanini conducted the New York Philharmonic-Symphony in a memorable performance of Verdi's "Manzoni" Requiem in Carnegie Hall on the evening of Jan. 15, with the following noted soloists: Elisabeth Rethberg, soprano, Margaret Matzenauer, contralto, Mario Chamlee, tenor, and Ezio Pinza, bass. The chorus was that of the Schola Cantorum of New York, Hugh Ross, conductor.

An innovation was made by Maestro Toscanini at this concert, at which he chose to present at a symphonic concert a work generally heard from our choral

societies. The result fully justified the departure from tradition.

The famous Italian conductor was at his best in this music, in which he has no rivals. Verdi's genius finds a particularly sympathetic interpreter in him, especially the Verdi of this period. The orchestral part was given with wondrous fidelity to the printed page, illumined by the genius of the conductor.

ductor.

As for the chorus, it may be said that it discharged its duties with considerable distinction. It revealed new qualities under the inspiring command of the Philharmonic conductor.

Instead of placing the four soloists at the front of the stage, as is usual in oratorio performances, Signor Toscanini chose to seat them on a platform alongside of his choristers. The effect, naturally, was one of greater unity of utterance. utterance.

utterance.

The singing of the soloists was, on the whole, admirable. Mme. Rethberg's voice was exquisite as ever, her high tones floating out into the auditorium with power and ease. On Mme. Matzenauer, the only soloist to sing her music from memory, only the highest praise can be bestowed.

Mr. Chamlee, who has not sung in

New York in several years, delivered his music with beauty of voice and fine style. His singing of the "Hostias et preces tibi" in the offertory was one of the most moving moments in the performance, pure in tone, great in its restraint. Mr. Pinza, admirable as he is in his Metropolitan roles, seemed rather wooden in this music.

At the close the audience, which had had little opportunity to applaud during the evening (Signor Toscanini chose to perform the work without the customary intermission after the "Dies Irae") remained to give conductor and soloists an ovation.



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Children's Concerts

Boston Symphony Orchestra Cincinnati Symphony Orchestra Philadelphia Orchestra

Symphony Concerts for Young People of East Orange and Montclair, New Jersey

New Tuning System for the Piano Adopted by Mexican Government

MEXICO CITY, Jan. 15.—According to a recent decree of the Secretary of Public Education, the Mexican National Conservatory of Music has officially declared that it will accept the new tuning system for the piano developed by Augusto Novarro, which has, according to the author, as fundamental basis the rectification of the commonly accepted intervals. Mr. Navarro recently demonstrated, before an expert audience at the conservatory, the exactness of his calculations and the musical beauty of the tuning system proposed by him.

system proposed by him.

A committee of faculty members nominated by Carlos Chavez, director of the institute, gave a favorable decision, which was approved by the professors of the conservatory, and later sanctioned by the Secretary of Public Education. As a result, the system of Mr. Novarro will be officially intro-

duced. In order to demonstrate that this question is of interest, the director of the conservatory has arranged to exhibit to the public a piano tunded according to the new system of Mr. Novarro.

Pianos Now Played "Out of Tune"

It is Mr. Novarro's contention that, for at least 400 years, pianos have been played "out of tune." "Musicians throughout the world have been attempting to divide the half-tone without even having defined the twelve fundamental sounds." he says.

fundamental sounds," he says.

According to Mr. Novarro, only untuned pianos have been played for a century. That the tuning of our pianos is not absolutely pure, but so far as possible an equalized tuning to all proportions of tone, a so-called "tempered" tuning, is well known. In previous times other systems besides

the equal temperament were used, among them the "mean-tone" temperament for tuning organs and pianos. J. S. Bach recommended the equal temperament as the better one, but this was generally accepted only in the first quarter of the last century.

"Blindfold" Tests Needed

Mr. Novarro has planned to visit New York in order to present his new system there, and musicians there may form their own judgment. The theory may be correct, but for practical uses not of very great importance, because every concert tuner now employs a similar method.

The tests were made on two Steinway concert grands. Mr. Lopez, of Wurlitzer, tuned one according to the new system, and the writer the other, according to the old system. If the trial had been made behind a curtain, and without the audience knowing which instrument had been tuned by the new system, it would have been interesting to hear the judgment of the experts. In that case, it is possible that the trial might have turned out a little differently.

ERNEST RAU

ROCHESTER GROUPS PLAY

Little Symphony Concerts Led by Goossens and Van Hoesen

ROCHESTER, Jan. 20.—The Phi Mu Alpha Little Symphony, Karl Van Hoesen, conductor, played a charming concert in Kilbourn Hall on Friday afternoon, Dec. 12, before a very appreciative audience. The program consisted of the "Magic Flute" Overture of Mozart, Bach's Suite No. 2 in B Minor, Ravel's "Ma Mere l'Oye" Suite, Pierné's "Entrance of the Little Fauns" and a "Fest" March by Napravnik. The orchestra's perfect intonation, excellent ensemble and appreciation of contour and interpretation were admirable.

The Bach Suite was arranged for oboe (instead of flute) and strings, and Mitchell Miller, oboist, showed himself a virtuoso. Mr. Van Hoesen's conducting was excellent throughout. Another Little Symphony concert, and the strings of the strings of

Another Little Symphony concert, conducted by Eugene Goossens, with the players drawn from the Rochester Philharmonic Orchestra, was given in Kilbourn Hall on Dec. 9. M. E. W.

Some Facts About The Chicago Symphony Orchestra

(Founded by Theodore Thomas)

FREDERICK STOCK, Conductor

ERIC DE LAMARTER, Assistant Conductor

The Contract of the Contract o

HENRY E. VOEGELI, Manager

Founded in 1891 by Theodore Thomas, supported by a number of public-spirited Chicagoans.

Has had but two conductors—Theodore Thomas from 1891 to 1905 (fourteen years) and Frederick Stock, the present conductor, since 1905.

Its regular membership is ninety-nine players. Its conductor, Frederick Stock, was chosen from the ranks of the orchestra after the death of Theodore Thomas, and after consideration of all the greatest conductors of Europe. This is probably the only instance on record where an orchestra of the rank of the Chicago Symphony has so honored an unknown man.

For the first fourteen years of its existence it was known as "Chicago Orchestra"; for the next seven and one-half years as "Theodore Thomas Orchestra"; and is now known by the title of "Chicago Symphony Orchestra, Founded by Theodore Thomas."

is the third oldest orchestra in America.

Its "season" is twenty-eight weeks (from the middle of October to the end of April), during which it gives one hundred and twenty-six concerts.

Gives seven series of concerts in Chicago, six of which are given in its own home—Orchestra Hall:

One of twenty-eight successive Friday afternoon Symphony Concerts:

One of twenty-eight successive Saturday evening Symphony Concerts;

One of twelve Tuesday afternoon Symphony Concerts;

One of sixteen Popular Concerts;

One of six Young People's Concerts (Series A);
One of six Young People's Concerts (Series B);

One of eight Symphony Concerts at the University of Chicago;

making a total of one hundred and four concerts in regular series in Chicago.

Gives a series of ten symphony concerts in Milwaukee (two hours distant from Chicago), and occasional performances in suburbs and other nearby cities.

Rehearses the first four mornings of each week

Owns its own home—Orchestra Hall, located on Michigan Avenue, in the heart of the city, with seating capacity of 2,582; built in 1904 by popular subscription. About 8,500 different people contributed to

the fund in amounts ranging from ten cents to \$25,000, all of which was an outright gift.

\$25,000, all of which was an outright gift.

The affairs of the orchestra are controlled by a governing body of forty men, known as The Orchestral Association. Appointment to that body is for life, and membership is considered an honorable distinction. Membership carries with it no financial obligations of any nature. The orchestra always has been distinctly a "community affair" in Chicago, the financial burdens of its earlier years being distributed among many people, its financial support never having been regarded as the "pet hobby" of any one rich man.

Has an old are pension fund: the amount of pen-

Has an old age pension fund; the amount of pensions depending on years of service, with provisions in event of death for widow and minor children; the fund is maintained by income from contributions. Life insurance is also carried on each member of the orchestra. For neither of these are the players assessed.

The building of Orchestra Hall eliminated the item of rent for concerts and rehearsals, and thus enabled the Association to widen greatly the scope of its activities—witness the Popular, the Young People's and the Civic Orchestra concerts. Rental of the hall for other public entertainments and rental of office space in the building have also provided an income which has aided materially in the maintenance of the orchestra.

orchestra.

The Popular Concerts (established in 1914) reach a clientele scarcely touched by the symphony series. The tickets are in great demand, but "regular" concert-goers find difficulty in securing them. The purpose of these concerts is to reach the masses, the tickets being distributed (sold) through welfare departments of industrial plants, social settlement houses, etc. There are more than one hundred such "agencies," each receiving tickets, on the average, for every third concert.

every third concert.

The Young People's Concerts were an experiment of the season 1919-1920 as Children's Concerts, meeting with instant success. The season embraces two identical series, each of six programs. Adults are admitted only when acting as escorts to children. The programs are of about an hour's duration, and are interspersed with explanatory remarks by the Director. By arrangement with the Superintendent of Schools, these concerts have become a part of the Chicago Public Schools' course in Music Appreciation.

Of general interest, and, in the minds of those Chicagoans conversant with musical affairs, of great value to the general cause of orchestral music in America, is the work of the Civic Orchestra of Chicago (established in 1919). The Civic Orchestra of Chicago is sponsored by The Orchestral Association (the governing body of the Chicago Symphony Orchestra) and the Civic Music Association of Chicago. Its purpose is the training of American performers for symphony orchestras, and it has provided some of the principal orchestral organizations in America with forty-seven players of admirable worth—twenty-five of these being taken into the Chicago Symphony Orchestra. In addition to the routine of orchestral playing, there is provided class tuition in the playing of the different instruments. It is not proposed to teach students how to play the various instruments—the objective is the teaching of orchestral performance. Applicants are required to pass an examination. The curriculum includes classes in sight-reading for each section of the orchestra; classes in chamber music playing; classes in technical preparation—tone production, etc; classes in orchestral repertory and full orchestra rehearsals. These classes are conducted (under the supervision of Frederick Stock and Eric DeLamarter) by the principals of the various sections of the Chicago Symphony Orchestra.

The Orchestral Association is custodian of the Evolution Stock Scholerakin Fund sections of the Chicago Symphony Orchestra.

The Orchestral Association is custodian of the Frederick Stock Scholarship Fund, created in 1926 by admirers of Mr. Stock "with the purpose of expressing their appreciation of his splendid service to musical progress in Chicago." The income is available for assistance in the musical education of such music students as Mr. Stock may select.

assistance in the musical education of such music students as Mr. Stock may select.

Frederick Stock, the conductor of the orchestra, was born in Julich, Germany. His career has been one of the most remarkable of modern musicians. His father was a bandmaster, and was his son's first tutor. At fourteen he entered the Cologne Conservatory, from which institution he was graduated as a violinist. He later studied theory and composition under Humperdinck, Zoellner, Jensen and Woellner. He came to America in 1895 to become a member of the Chicago Symphony Orchestra. Four years later he was made its assistant conductor under Theodore Thomas, and on the death of Mr. Thomas, in January, 1905, succeeded him in the conductorship. He was given the Honorary Degree of Doctor of Music by Northwestern University in 1915, by the University of Michigan in 1924, by the University of Chicago in 1925, and by Cornell College (Iowa) in 1927; decorated Chevalier Legion of Honor (France) in 1925. Mr. Stock is also a composer of international reputation. Like most men of exceptional success, he has a very pleasing personality and wins the friendship and support of all those with whom he comes in contact.

GABRILOWITSCH LEADS PHILADELPHIA FORCES

PHILADELPHIA, Jan. 20.—Ossip Gabrilowitsch made his reentry as the mid-season conductor of the Phila-delphia Orchestra on Jan. 2, 3 and 5 at the Academy. He will officiate dur-ing the fourteen weeks of Leopold Stokowski's Winter vacation. Genuine affection was betakened in his initial affection was betokened in his initial reception and he was applauded heartily after each section of a standard program, which he read with discriminating taste.

The pièce de résistance was the Schubert C Major Symphony. Schumann's dictum as to its "heavenly length" was taken with a few grains of blue pencil by Mr. Gabrilowitsch, who made some judicious cuts, reducing the vast proportions of the work without impairing its magnificent structure. Additional numbers were the "Islamey" Fantasy of Balakireff in Alfredo Casella's orchestral version, and the intriguing "Norfolk" Rhapsody of triguing "Norfol Vaughan Williams.

Mr. Gabrilowitsch's second program brought out from the unaccountable limbo in which it semes to repose the Beethoven Fourth Symphony, and its manifold and unfading beauties were manifold and unfading beauties were devotedly unfolded in the interpretation. A "Comedietta," by the contemporary German composer, Paul Graener, was the novelty, one introduced to America by Mr. Gabrilowitsch in Detroit last November. Though of recent composition, it does not go to harmonic extremes and the melodies are lucid and attractive. Brilliant performances by the orchestra of Weber's formances by the orchestra of Weber's "Euryanthe" overture and Borodin's

"Polovetzkian Dances" closed the program.

Music Club Programs

The Philadelphia Music Club presented Stephen Deak, 'cellist, a pupil of David Popper, and now a member of the Philadelphia Orchestra and instructor at the Curtis Institute, as its guest artist on Jan. 5 in the Bellevue-Stratford ballroom. Ravel's Habanera, Popper's Polonaise de Concert and the Sammartini-Salmond Sonata in G Major were applauded by a capacity at-tendance of members. Others heard in the program were Elizabeth Harrison, soprano; Ella Olden Hartung, contralto; Helen Paul, soprano; Oscar Lang-man, violinist, and Lois Fields, pianist. Accompanists for the afternoon were Lena Blanche Jones, Myrtle Eavers, Boothroyd-Buckley and Ruth

Burroughs.
The Matinee Musical Club presented its ensemble of thirteen harps under the expert leadership of Dorothy Johnthe expert leadership of Dorothy Johnstone Baseler at its Jan. 6 meeting in the Bellevue ballroom. The club's instrumental octet, under Nina Prettyman Howell, was also heard to advantage. Other participants in a long and interesting program were Mildred Matthews, soprano; Florence Frantz, contralto; Augusta Kohnle McCoy, contralto; Emilie Fricke Lesher, and Florence Weber, accompanist. As a special novelty Sherrard Willcox Pol-Florence Weber, accompanist. As a special novelty Sherrard Willcox Pollard gave "Silhouettes in Shawls." The program was arranged by Mrs. John B. Becker and Mrs. Roy N. Tope.

Elisabeth Rethberg was the soloist at the Jan. 4 recital in the Penn

Athletic Club star series in the club's auditorium. She was in fine voice and sang a program of popular appeal, including the Jewel Song from "Faust," several songs in English and a group of facility familiar Lind fairly familiar Lieder.

W. R. MURPHY

Philadelphia Free Library Given Collection of Musicians' Portraits

PHILADELPHIA, Jan. 20.—Among the recent gifts to the music department of the Free Library has been a collection of 376 photographs of noted musi-cians, presented by the Kubey Rem-brandt Studios of this city. The collection eventually will contain nearly 1000 portraits.

These will be filed in the music department, which contains more than 30,000 separate items, including 10,768 bound biographies, open ascores and librettos, orchestral scores, organ and chamber, president and contains the second seco chamber music, all available for home use; together with 1012 volumes of biographies, dictionaries, encyclopedias, text books and bound periodicals; 10,-100 unbound songs and piano numbers; 14,256 Victrola records and 300 Welte-Mignon player-piano rolls, as well as forty-seven current musical periodicals, all available for reference use.

Newark A. C. Piano Ensemble Hears Lecture by George Wedge

NEWARK, Jan. 20.—George Wedge addressed the A. C. Piano Ensemble on the evening of Dec. 16, on "The Importance of Ear Training and Sight Reading as a Fundamental Principle for Young Students." The members of the club are piano teachers of New ark and its vicinity, under the presidency of Alex. Chiappinelli. P. G.

CAPITAL THRONG HEARS "DON" SUNG

Schillings Leads Mozart Opera in Spirited Performance

WASHINGTON, Jan. 20.—The German Grand Opera Company presented Mozart's "Don Giovanni" on Jan. 6 as the second of its two performances in the National Theatre. The work had as fine a performance as has been heard here. It was a remarkably spirited

here. It was a remarkably spirited production.

Erich Wildhagen opened the performance as the Don, but during the second act he was taken ill, and his place was filled by Richard Gross. The latter sang and acted the part to such advantage that few realized a change had been made.

Especial mention must be made of

Especial mention must be made of the singing of Emilie Frick as Donna Elvira and of Margarethe Baumer as Donna Anna. The Leporello of Hans Hey and the Zerline of Annette Royak were also noteworthy. The singing and stage performance of Laurenz Pierot as the Comthur were superb.

Max von Schillings again conducted, and proved to be a master of Mozart interpretation. The orchestra was sympathetic to the conductor and played the classic score with understanding. The staging of the work was also

good and the entire production worthy

Both Washington performances were given before packed houses, under the management of Mrs. Wilson-

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Pavlowa Victim of Rapid Attack of Pleurisy in Dutch Capital

(Continued from page 3)

hers. They appeared several evenings later without the corps de ballet and created a genuine furore. Their Bacchanale was considered a triumph and represented a type of choregraphy that had not hitherto been seen in this country. Their subsequent tour of the country was a series of unprecedented tri-

In May of the same year, Mme. Pavlowa made her London debut at the home of Lady Londesborough, one of the important hostesses of the Edwardian period, before King Edward and Queen Alexandra. Shortly after, with Mordkin and her corps de ballet, she appeared at the Palace in various classic ballets as well as more modern dance creations, among which was her world-famous version of Saint-Saëns's "The Swan." The same season she appeared in Paris with the Diaghileff Russian Ballet.

In 1913, Mme. Pavlowa left Russia and took up her residence in London, where she bought a house at Hampstead Heath. Her garden, which was one of her relaxations, was filled with animals of various kinds, among which were a number of swans. The dancer spent many hours watching these and studying their every movement in order to imitate them as faithfully as possible in her dance.

possible in her dance.

During the war, Mme. Pavlowa organized an opera company which toured the United States. The principal work was Auber's "La Muette de Portici," in

which the main character is the deafand-dumb girl, Fenella. This part was, mimed by Mme. Pavlowa with marvellous art, and she established herself as an actress of unusual gifts.

No expense was spared for the comfort not only of the star but of every individual connected with it, but unfortunately the high artistic ideals of this organization did not meet with the financial success they deserved, and the company had to be discontinued. It was said that Mme. Pavlowa had sunk in it the entire fortune which she had accumulated in more than ten years.

Later, Mme. Pavlowa toured America and after the close of hostilities was seen in various parts of Europe and also made an extensive tour of the Far East. In New Zealand she was greatly impressed with the tribal dances of the Maoris, and these natives, in turn, took a great interest in her dancing.

Several years ago it was reported that an annual contribution which Mme. Pavlowa had made for many years to the dancers at the Marienskoi Theatre, so closely associated with her career, had brought her into disfavor with the Soviet government. The committee of three which administered the fund, only about \$500, was imprisoned for accepting charity from the self-exiled dancer, Pavlowa, "darling of wicked capitalist audiences in Europe and America."

Much of Mme. Pavlowa's success was due to her america careaity for work.

Much of Mme. Pavlowa's success was due to her amazing capacity for work as well as to her inherent genius. From her earliest days until her death, she practised two hours daily and even during performances could be seen rehearsing behind the scenes the steps which she was about to execute before the public.

All who came into contact with her found her genial and pleasant and quite free from the jealousies that so fre-

Anna Pavlowa in One of Her Most Popular Dance Creations

quently make life difficult for all who are closely associated with stars of such prominence. Although she was repeatedly quoted as saying that an artist should never marry, she wedded her accompanist, Victor d'André, during her last American tour in 1924-

1925. She was scheduled for a nationwide tour of America next season with a company of dancers, her own orchestra and as partner, Vicente Escudero, under the management of N. B. C. Artists Service.



So extraordinary a performance of BEETHOVEN'S CONCERTO in G MAJOR was that given by

MYRA HESS

with the BOSTON SYMPHONY ORCHESTRA at CARNEGIE HALL, New York, on Jan. 10th, that the NEW YORK EVENING POST wrote of it: "One is tempted to say that he (Beethoven) must have fashioned it for Myra Hess."



New York Times, Jan. 11, 1931, by Olin Downes.

"The program of Beethoven given by the Boston Symphony Orchestra, with Myra Hess as soloist in Carnegie Hall, would have been memorable if only for the spell of Miss Hess's performance of the G major piano concerto. . . It is the concerto which does not make the listener think of the word 'hammer-klavier,' at least when it is played with the sensibility, poise and poetic feeling which Miss Hess gave the music.

"One would say that Miss Hess was destined by nature for the interpretation of this work. Her qualities as pianist give her the beauty of tone and the delicateness of nuance which the slow movement must have, and in the other movements the crystalline clarity and polish of her performance were equally appropriate to her subject. In these movements, fortunately, she did not overinterpret. Her style had a delicious sparkle. The audience recognized the significance of Miss Hess's performance."

New York Evening Post, Jan. 12, 1931

"In the concerto her cascades of notes had a prismatic elegance, and especially fine was the second movement, which is of such feminine loveliness in the piano part that Beethoven must have written it for a woman to play. One is tempted to say that he must have fashioned it for Myra Hess. Orchestra and piano alternated, the former in phrases severe and abrupt, the latter making soft answer. Miss Hess brought out these phrases with the deliciously feminine and deliberate eloquence of a woman pleading forgiveness for some offense that certainly had nothing to do with her work at the keyboard."

New York Herald Tribune, Jan. 11, 1931.

"The feature of the Boston Symphony program was the memorable performance of the G major concerto. Miss Hess was at her best as an interpreter of this perennial music, with a complete mastery of its technical requirements in the brilliance, polish and clarity of her playing, its revelation of detail and nicety and variety of color. But it was the combination of these merits with the understanding of the work as a whole shown by the admirable British pianist, the sympathetic expressiveness and the realization of its poetic resources, which made yesterday's interpretation one of the best given here in recent years."

New York Evening Sun, Jan. 12, 1931.

"Myra Hess was the pianist. The performance of the fourth concerto was an outstanding feature of the concert. Miss Hess played the music with an appreciation of style worthy of highest praise. . . .

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San Antonio Symphony in Concert

SAN ANTONIO, TEX., Jan. 20 .- The San Antonio Symphony gave the opening concert of the season Dec. 18 in the Municipal Auditorium. The organization is considerably enlarged, having more than ninety members. Morris Stern is president and Otto Zoeller conductor. Excellent performances were given of Beethoven's "Egmont" Overture, the first movement of Schubert's "Unfinished" Symphony and works by Bizet, Moszkowski and Brahms. Evelyn Duerler, soprano, was the soloist, singing effectively the Jewel Song from "Faust" and a song by Friml. The audience was undeniably

Mrs. Eli Hertzberg, founder and life-president of the Tuesday Musical Club, entertained members with an annual Christmas party at the Menger A program of Christmas music was given by Mrs. Tim Griesenbeck, soprano, accompanied by the violin oc-tet of the club, with Mrs. Jack Lock-wood, pianist. Carolers from the juvenile department were heard, accom-panied by Ruth Herbst McDonald. G. M. T.

Detroit Symphony Gives Concert In White Plains Centre

WHITE PLAINS, N. Y., Jan. 20.—The Detroit Symphony, conducted by Ossip Gabrilowitsch, gave its only concert this season in the metropolitan district in the County Centre here on the evening of Dec. 6. The program included works by Beethoven, Brahms, Mozart and Wagner, played to the delight of an audience numbering more than 2000. The soloist was Nicolai Mednikoff, pianist, who played the Mozart Concerto in G Minor to much applause.

Veterans' Band Is Organized in Washington

WASHINGTON, Jan. 20 .- The Veterans of Foreign Wars Overseas Military Band, said to be the largest organization of its kind in the world, and the official band of the National Association, has been organized here. Followler, commander; Arthur E. Harper, musical director; William D. Freeman, drum major; Alvin Lorig, assistant Bernard S. Bladen, instructor; Miss Thelma Bonini, honorary colonel.
A. T. M.

Roston

(Continued from page 75)

dren's concerts on Saturday morning. Jan. 17 in Jordan Hall. was devoted to the earliest things in the history of music, the pictures shown

and the playing being delightful.

In the afternoon, in the same hall,
Myra Hess played a program of
sonatas by Mozart and Brahms, Schumann's "Papillons" and works by modern French composers. Her finely sensitive manner and interpretative

breadth were again in evidence.

The Apollo Club, with Mae Murray, contralto soloist, sang a program that included Brahms's Alto Rhapsody, transcriptions from Handel and uses from Wagner, in Jordan Hall on Jan. 13. Mr. Stone drew many excellent effects from his singers and Miss Murray proved herself an excellent interpreter of Brahms's music.

Guy Maier and Lee Pattison, two-piano artists, at the Statler Hotel, on Jan. 14, gave a widely ranging program that was much enjoyed by all present. On the evening of the same day, Igor Gorin, baritone, newcomer to our con-cert halls, in Jordan Hall, sang operatic airs and German Lieder, revealing a large voice. In Jordan Hall, on Jan. 15, Reinald Werrenrath sang a program devoted entirely to German Lieder, on which he made running comment. There were groups by Schubert, Brahms, Wolf. The audience was large.

Schola Cantorum to Give Four American Premieres

Karol Szymanowski's "Stabat Mater" and Constant Lambert's "The Rio Grande" will be produced for the first time in America by the Schola Cantorum, Hugh Ross, conductor, at Carnegie Hall on Thursday evening, Jan. 29. soloists in these works will be Ethyl Hayden, soprano, Eleanor Reynolds, contralto, Nelson Eddy, baritone, and

Colin McPhee, pianist.

Other works on the program which will be performed for the first time in America are Sibelius's "The Fire Maker" and Richard Strauss's "The Wanderer's Song." A revival will be Percy Grainger's ballad, "Father and Daughter," in which the composer will appear in the novel role of guitarist.

The chorus of 200 will be assisted in the presentation by the Philharmonic-Symphony Orchestra.

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CHICAGO HEARS TWO AMERICAN WORKS

"First-Times" by Milhaud and Pedrotti Given— Thomas Honored

CHICAGO, Jan. 20.—Eric DeLamarter, assistant conductor of the Chicago Symphony Orchestra, conducted the concerts of Jan. 9 and 10, in the absence of Frederick Stock, featuring his own Organ Concerto, with Palmer Christian as soloist. The program:

Serenade for String Orchestra, Op. 48
Tchaikovsky
Symphony, "Israel"
Anna Burmeister. soprano
Margaret Heywood Wood, soprano
Margaret Dent, contralto
Maurine Parzybok, contralto
Kai De Vermonde, bass
Concerto for Organ, No. 1, E Major
DeLamarter
Mr. Christian
"Bourée Fantasque"
Chabrier

Mr. DeLamarter's Concerto, the work of a gifted organist and extremely versatile musician, deserved the rehearing it received under his own baton. It is sane, grateful music, with occasional touches of wit and whimsicality. As an exploitation of the resources of the modern organ it merits more than passing interest. Mr. Christian played it in the most able fashion, making brilliant display, as occasion offered, of both manual and pedal technic.

Bloch Work Heard

Bloch's "Israel" symphony was also a desirable renewal of acquaintance. In spite of many moments of beauty, the musical ideas scarcely seem to express the potent emotions attributed to them by the composer. The vocal parts were well sung, without seeming to be an integral part of the structure. In the opening and closing numbers Mr. De-Lamarter obtained very satisfactory results from the orchestra.

Mr. DeLamarter was again in charge of the Tuesday concert of Jan. 13, at which Mischa Mischakoff was the soloist. The program:

Suite No. 3 in G Major, Op. 55
Tchaikovsky
Symphony for Wind Instruments. Milhaud
(First time in Chicago)
Concerto in A Minor. ... Vivaldi-Naches
Mr. Mischakoff
Rhapsody, "Espana" ... Chabrier
Nocturne
(First time in America)
"Alborada del Gracioso" ... Ravel
"Tsigane," for violin and orchestra ... Ravel
Mr. Mischakoff

Milhaud's short, compact piece for woodwind instruments and two horns, was of an engaging conciseness of expression, and seemed to contain quite as much musical substance as any work that has come out of contemporary France. Its novel form, however, and relentless dissonances antagonized the audience, and a few of the bolder ones ventured to hiss.

Novelty by Pedrotti

Pedrotti's "Nocturne," a much milder, and, we believe, a much less important manifestation of modernism, met with more favor. The score is based on a quotation from Vittorio Lochi which reads as follows: "It is March and the wind is blowing. Midnight has already sounded. To those who sleep and to those who sigh we make a serenade." The music painted its picture with suave melody and deft color effects. The other orchestral numbers of the program received performances of considerable verve and enthusiasm.



Ernest Bloch, Whose "Israel" Symphony Recently Had a Chicago Performance

Mr. Mischakoff, playing a superb Strad dated 1715, offered a highly polished account of the Vivaldi concerto, and again proved himself a striking virtuoso in Ravel's intriguing "Tzigane."

Memory of Thomas Honored

The concerts of Jan. 2 and 3, Mr. Stock conducting, were those annually dedicated to the memory of the orchestra's founder, Theodore Thomas. The program:

Overture to "Iphigénie en Aulide". Gluck Symphony No. 3 in F Major.....Brahms "Ein Heldenleben," Op. 40...... Strauss

All of these compositions were favorites of the orchestra's first conductor, Strauss' "Ein Heldenleben" having been given its American premiere by Theodore Thomas in this city in 1900. As usual at the Thomas memorial concerts, both conductor and men were on their mettle, and the playing throughout was of real distinction.

Brahms's Third Symphony was read with commanding fervor, though one might have cavilled at some of the liberties taken by Mr. Stock in emphasizing his points. "Ein Heldenleben" maintained the heroic line throughout and was the occasion for brilliant work from all sections of the orchestra. Mr. Mischakoff's playing of the violin solos was of genuine virtuosity, winning him cordial recognition from the public.

ALBERT GOLDBERG

Chicago Opera Scholarship Holder Makes Debut at La Scala

CHICAGO, Jan. 20.—Leola Turner, young Chicago lyric soprano, who has been in Milan on one of the Civic Opera European scholarships, recently made her debut successfully at La Scala. Miss Turner, who only recently completed her preliminary vocal work with Chicago teachers, appeared as Anna in Catalani's "Loreley" and, according to cabled reports received by Samuel Insull, president of the Chicago Civic Opera Company, was enthusiastically received. She had prepared the role in only four days.

Miss Turner was given the scholarship which remained unawarded after the first contests held in the Autumn of 1929.

At concerts of the Berlin Staatsoper orchestra, Erich Kleiber is to present a "Military" Symphony by the father of Mozart.



SONIA SHARNOVA

Who Opened the Present Season of the

Chicago Civic Opera Company

as the "Marquise de Cibo" in the American Premier of Moret's "LORENZACCIO."

Other Roles Sung This Season Are:

"Ortrud" in "Lohengrin,"

"Ulrica" in "The Masked Ball,"

"Agnes" in "The Bartered Bride,"

"Magdalena" in "Die Meistersinger,"

"Sofia" in "Resurrection."

CHICAGO CIVIC OPERA CO.

Quaker City Art Reaches New Peak as Year Advances



Fabien Sevitzky, Who Leads the New Philadelphia Philharmonic Orchestra

(Continued from page 76)

Certainly of the things in store nothing is more important than the American premiere of Alban Berg's "Wozzeck" which will be given by the Philadelphia Grand Opera Company on March 19 at the Metropolitan Opera House, to which the company will move for this occasion from the Academy of Music. Mrs. Mary Louise Curtis Bok, chairman of the board of the company, in making the announcement said that the offering "will mark an epochal event in the history of opera in this country." Leopold Stokowski, who will conduct, with the entire Philadelphia Orchestra under his baton, commented that he agreed with European critics who have termed the Berg opera "the most striking musical event in the history of opera since 'Pelléas et Mélicande'"

The work, which is in three acts and fifteen scenes, will be sung in German. It is reputed to be the most sensational opera of all of this type produced in recent years. Mr. Stokowski played some impressive and moving excerpts from it here in the Winter.

While "Wozzeck" will be the most

while wozzeck will be the most spectacular and unusual offering on the schedule of the Philadelphia Grand Opera Company, it has exceedingly notable achievements back of it for the first half of the season, and much of interest to the opera lover ahead. It brought Mary Garden in October for a fine performance of "Le Jongleur de Notre Dame," and it also gave two magnificent performances in its staging of "Boris Godounoff" and "Thais." The Academy stage in its seventy-five years has seldom seen such profusion and richness. While it has had many fine foreign singers on its roster, the company has made a policy of affording opportun'ties to American singers, among whom John Charles Thomas and Richard Crooks made great successes.

Eight performances remain to be given, beginning with "Rigoletto" on Feb. 5 and ending with "Tannhäuser" on April 16. Between will come "Butterfly," Feb. 26, introducing a new Japanese prima donna, Hizi Koyke; "Faust" with the complete Walpurgis Night scene, for the first time in years in this city, March 5; a double bill of "L'Heure Espagnole" and "Cavalleria," March 12; "Wozzeck," March 19; "Les



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Mrs. Benjamin F. Maschal, President of
the Matinée Musical Club

Pecheurs des Perles," given here only once in a quarter century, March 26; "Carmen," April 9.

In addition to Mrs. Bok, who is chairman of the board, the officials of the company include Mrs. Joseph Leidy, president; William C. Hammer, general manager; Mrs. W. C. Hammer, artistic director; Emil Mlynarski and Eugene Goossens, conductors; Wilhelm von Wymetal, Jr., stage director, and Henri Elkan and Sylvan Levin, assistant conductors.

Twelve of the Metropolitan Opera Company's visits remain. Its schedule is never announced in advance, but only from week to week. Of the New York revivals and novelties Philadelphia has already had "Flying Dutchman" and "Boccaccio," and if Mr. Gatti-Casazza's procedure of the past is to be taken as a precedent, will hear them all in the course of the season. The Deems Taylor "Peter Ibbetson," the Moussorgsky "Fair at Sorochintzy," and the revival of "William Tell," not heard here this century, are confidently expected. The Metropolitan performances will run every Tuesday from Jan. 27 to April 7.

Chamber Music

In the field of chamber music and similar activities much of importance is in prospect. The Philadelphia Chamber Music Simfonietta, under the direction of Fabien Sevitzky, this year celebrated its fifth anniversary. Of its concert series in the ballroom of the Bellevue-Stratford, a concert on March 18 and the children's program on April 11 remain. Mr. Sevitzky is introducing interesting foreign novelties, as well as reviving much of permanent value from the past.

The Society for Contemporary Music is in the midst of its most elaborate schedule. Talks on modern music by prominent practitioners have been added to the usual concerts. Eugene Goossens has already spoken, and this month Marc Blitzstein will discuss "The Latest Developments of Contemporary Music." A concert of chamber music for strings, to be made up of the newest works of Roussel, Pizzetti, Martineau, Blitzstein and others will be given in February. The final concert on March 22, in the Bellevue ballroom, will be the annual stage produc-



Mrs. Joseph Leidy, President of the Grand Opera Company in Philadelphia

tion. Works to be given include "El Retablo de Maeso Pedro" of de Falla, Hindemith's "Der Daemon," Dohnanyi's "Veil of Pierrot" and Lord Berners's "Le Carosse de Saint Sacrement."

The six concerts of the Chamber Music Association, of which Mrs. Harold Ellis Yarnall is president, will conclude with the London String Quartet on Feb. 15, the Swastika Quartet on March 15 and a program by an organization to be announced, on April 12, all in the Bellevue ballroom.

Three events in the series of five free Sunday evening programs in the Great Hall of the new Art Museum on the Parkway will be given on Feb. 1, March 8 and April 19. These are made possible through the generosity of Mrs. Mary Louise Curtis Bok. The programs, consisting of rare and unusual items in the field of chamber music combinations, often with vocal or instrumental obbligati, are delivered by groups of artist pupils of the Curtis Institute. The programs are in charge of Louis Bailly.

Appearances are also to be expected of the Musical Fund Quartet, the Mozart Quartet, the Quinlan Trio, the Jacobinoff Trio and other organizations in the course of the latter half of the season.

The Matinee Musical Club, of which Mrs. Benjamin F. Maschal is president, has announced its second semester program. On Feb. 3 the piano ensemble will give the main portion of the program in the Bellevue ballroom, on the eleventh the midwinter concert and dance will be given, featuring the club chorus under the direction of Dr. Harry A. Sykes, and the de Stefano Trio of 'cello, harp and flute, and on the seventeenth excerpts from "Gioconda" and a ballet will be offered. March 3 will be devoted to piano duos by Frank Orth and Marcella North. On Saint Patrick's Day music of Ireland will appropriately be scheduled, and on the thirty-first Richard Bonelli, baritone, will be the soloist. The April events will be Junior Day, on the fourteenth, presenting the junior and juvenile club members in choral and other offerings, as well as the club's harp ensemble of seventeen harpists, and on the twenty-eighth a choral program by the chorus. second half year also the club is pre-



Ernest Schelling, Who Conducts Concerts for Young People in Philadelphia

senting Olga Samaroff in a series of

The Philadelphia Club, of which the president is Helen Ackroyd-Clare, will give fortnightly Tuesday afternoon programs in which guest artists of prominence and club members will participate in the ballroom of the Bellevue-Stratford. The club chorus will be heard on Jan. 27 and the February events are a club ensemble program on the tenth and the annual junior program on the twenty-fourth. The Women's Symphony Orchestra, under the direction of J. W. F. Leman, will be featured at the first March concert on the tenth, and a dramatic program will be offered on the twenty-fourth. For April three events are scheduled, a general concert on the seventh, a ballet pantomime on the eleventh, and the club's chorus on the twenty-first.

Choral Concerts

The Mendelssohn Club announces a change of policy this year. It will give only one concert of its own. This is because the organization is the choral group co-operating with the Philadel-Orchestra and this season it has two heavy assignments, the Bach "Passion" with Mr. Gabrilowitsch and the Stravinsky and Prokofieff works with Mr. Stokowski. Its own program will be given on Jan. 29 at the Academy. It will have Giovanni Martinelli as soloist in two groups, the "Forthsetting Scene" from Pierné's "Children's Crusade," two new a cappella works by Joseph Clokey and Healey Willan, a new motet by Rosario Scalero (given for the first time outside Germany), and the Club Motto. The full Philadelphia Orchestra will play accompaniments to the works which are not a cappella. The club now consists of 240 members, under the direction of Bruce Carey. Mr. Carey is also the musical director at Girard College, the Junior Hundred of which will make its first public appearances in the concert in the Pierné's music, and in the Bach music later with the orchestra

The Brahms Chorus will give an all-Brahms program at its final concert of the season on April 23 at the Church of the Holy Communion. N. Lindsay Norden has chosen a striking program for the event, as several works are to have their first Philadelphia performances. Among them will be the "Triumphlied," the "Rhapsodie" for male chorus and

(Continued on page 102)

NEW NATIVE WORK GIVEN IN CLEVELAND

David Stanley Smith Leads His Symphony—German Opera Applauded

CLEVELAND, Jan. 20.—David Stanley Smith, composer and dean of the school of music of Yale University, conducted his Symphony No. 3, in C Minor, in its first performance anywhere at the concerts of the Cleveland Orchestra on Jan. 8 and 10. The composer, hitherto represented in the repertoire only by his "Prince Hal" Overture, proved in his latest work that he is a conservative, whose expression is clear, forceful and filled with charm and beauty.

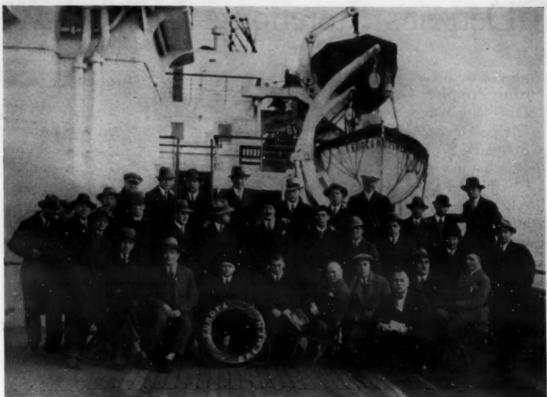
The soloist at these concerts was the young Russian violinist, Benno Rabinof, who played Glazounoff's Concerto in A Minor, Op. 82. Mr. Rabinof has a suave unforced tone and musicianship of high order.

In the absence of Nikolai Sokoloff, who is in New York on his mid-season vacation, Rudolph Ringwall, assistant conductor, made his annual appearance, conducting the first half of the program, which opened with the Overture to "Donna Diana," by Reznicek, fol-lowed by Ravel's Suite, "Le Tombeau de Couperin," and Glazounoff's con-

The third annual visit of the German Grand Opera Company at Public Music Hall, Jan. 8-11, brought performances of "Walküre," "Don Juan," "Götterdämmerung," and "The Flying Dutchman." Max von Schillings conducted "Walküre." The pricipals were Margarethe Baumer as garethe Bunnhilde; Max Brünnhilde; Max Wotan; Roth as Wotan; Carl Hartmann, Siegmund; Esther Stegmund; Esther Stoll, Sieglinde; Marie von Essen, Fricka, and Carl Braun, Hunding. Miss Baumer im-pressed the audience particularly in the "Battle Cry" in the second act. Mr. Roth made an impressive Wotan, singing the final scene with much power. Miss Stoll and Mr. Hartmann pleased espe-cially in the Love Duet at the close of Act I. Miss von Essen, as Fricka, and later as Waltraute in "Götterdämmerung," was remarkfine, vocally histrionically. ably and Mr. Braun's Hunding was also excel-

Mozart's "Don Juan," conducted by Carl Adler, included

Miss Baumer, Adi Almoslini, Mr. Roth and Mr. Braun, in leading roles. Johanna Gadski and Carl Hartmann gave splendid performances as Brünnhilde and Siegfried in "Götterdämmerung." Schillings conducted.



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Having Completed Its First American Concert Tour—a Lengthy Series of Triumphs—the Don Cossack Russian Male Chorus Sails for Europe. Serge Jaroff, the Ensemble's Leader Is Seated at Centre

Marcel Salzinger, now a Clevelander, sang the Dutchman, with Miss Stoll as Senta. This last performance was conducted by Hans Blechschmidt.

Michael Arenstein, 'cellist of the

Arenstein, 'cellist of the Cleveland Orchestra, and Carl Lamson,

pianist, gave a recital in the ballroom of Wade Park Manor, on Jan. 12. Mr. Arenstein played with taste and intel-ligence pieces by César Franck, Tchaikovsky, Glazounoff and Popper.

MARGARET ALDERSON

Louise Arnoux interprets,—not songs,—but life,—the Comedie Humaine. Hers is a universal program because all understand it. In the words of Whitman it "contains multitudes."

Not many song recitals have such friendliness and unaffected charm. Her audience had no time to be cold or critical. -New York Times.

She was perfectly irresistible.

-Minneapolis Journal.

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Detroit's Storehouse Is Filled With Musical Treasures

Philharmonic Concert Company Promises Recitals by Distinguished Artists -Civic Opera Has Five Standard Works Slated for Production in April-Chamber Music Receives Attention - Solo Appearances and Contemporary Compositions Round Out Seasonal Activities

By HERMAN WISE

DETROIT, Jan. 20.—The music sea-son here as a whole has brought us a number of excellent artists and per-formances. Looking ahead, it becomes apparent that we still have in store many important affairs.

Six pairs of subscription concerts by the Detroit Symphony are yet to be played. The first pair of these six, Feb. 5 and 6, will be under the direction of Howard Hanson as guest conductor. The program has not yet been announced, but it is understood that it will be made up entirely of contemporary American music. The pairs for rary American music. The pairs for Feb. 19 and 20, and March 12 and 13, will find Victor Kolar, associate con-ductor, on the podium. Sigrid Onegin, contralto, will be the soloist for the late February pair. Jascha Heifetz, violinist, will appear in March under the bâton of Mr. Kolar.

For the last three pairs, beginning March 26 and 27, Ossip Gabrilowitsch will be at his usual place at the head of the orchestra. These concerts will mark his first local appearance following his conducting in Philadelphia. There will be no soloist for the March 26 and 27 pair, nor for the pair on April 9 and 10. At the final two con-certs, April 16 and 17, Mr. Gabrilowitsch will maintain tradition by appearing both as piano soloist and as conductor.

The Saturday night "pops" under the direction of Mr. Kolar will continue until the final concert on April 11. There are still ten of these concerts to be given. Mr. Gabrilowitsch, with Frank Bishop as piano soloist, will have charge of one of the ten. The date has not yet been anounced. This is the first year the popular concerts have been given on Saturday nights, the time previously being Sunday after-noons. However, the large audiences and greater enthusiasm have justified the change.

Mr. Kolar also will lead the orchestra



Ossip Gabrilowitsch, Conductor of the Detroit Symphony

in the last two of the young people's concerts, Feb. 7 and March 7. Three of the series of five have already been presented. These concerts are played on Saturday mornings.

Bach's "St. Matthew Passion" will be given in Orchestra Hall on April 1 and 2 by the Detroit Symphony Choir, the orchestra, and the Orpheus and Madrigal clubs. Mr. Gabrilowitsch will conduct from his customary place at the harpsicord. The soloists will be Jeanette Vreeland, Margaret Matze-nauer, Richard Crooks, Fred Patton and Nelson Eddy. Chandler Goldthwaite

will be the organist.

James E. Devoe and his Philharmonic Concert Company still have several events before their season is closed. Yehudi Menuhin will appear under Devoe auspices on Jan. 29 in Masonic Temple. In the same hall on Feb. 27 the Mendelssohn Choir is to make its annual appearance. Five Burton Holmes lectures in Orchestra Hall on five consecutive Tuesdays, beginning Feb. 10, are also on the calendar. This has been a busy season for the Phil-harmonic, six major affairs being given in November alone.

Operatic Season

The fourth season by the Detroit Civic Opera Company will be held as follows: "Carmen," April 21; "Bo-hème," April 23; "Hänsel and Gretel," April 25; "Tosca," April 28, and "But-terfly," April 30. All the operas will (Continued on page 106)

James E. Devoe, Vice-President and Manager of the Philharmonic Concert Company



Victor Kolar, Associate Conductor of the Symphony



hall Pease, President of the Tuesday Musicale



Thaddeus Wronski, Producing Director of the Detroit Civic Opera

MOLINARI RETURNS AS DETROIT GUEST

Gives First Local Hearing of Zandonai Work-Bishop in Recital

DETROIT, Jan. 20 .- Bernardino Molinari made his seasonal debut here when he appeared as guest conductor at the ninth subscription pair with the Detroit Symphony on Jan. 1 and 2, in Orchestra Hall. As usual, he won high favor with Detroiters.

The Italian leader opened the concerts with Mendelssohn's Overture, "Fingal's Cave," which was followed by the first performance this season of Brahms's Fourth Symphony. Following the intermission, a first performance of two excerpts from Zandonai's opera "Giulietta e Romeo," "The Dance of the Wine Press" and "Romeo's Ride" were played. The other number was the excellent "Fountains of Rome" by

Victor Kolar, associate conductor, led the orchestra in the tenth program of the Saturday night series, on Jan. 3, in an all-Tchaikovsky program. This

concert drew the largest house of the season for these concerts. The program was made up of the Fifth Symphony, the "Romeo and Juliet" Over-ture, and the stirring "Marche Slave."

Young People's List Given

Mr. Kolar also conducted the third program of the Young People's series on Saturday morning, Jan. 6. The subject was "Orchestral Types"—the prelude, intermezzo, scherzo and rhapprelude, intermezzo, scherzo and rhap-sody. The program included the Pre-lude to Verdi's "Aïda"; the Inter-mezzo from "Madame Butterfly" of Puccini; the Meditation from Mas-senet's "Thaïs"; Goldmark's Scherzo; "The Flight of the Bumble Bee" from Rimsky-Korsakoff's "Tsar Sultan," and Liszt's Hungarian Rhapsody, No. 2.

Frank Bishop, curator of music at the Institute of Arts, gave another recital in the historical series, on Jan. 6. The subject was Beethoven.

HERMAN WISE

Subscribe for MUSICAL \$3.00 a year; Canada and foreign, \$4.00.



Division Columbia Concerts Corporation of Columbia Broadcasting System

Minneapolis Symphony Opens Tour

MINNEAPOLIS, Jan. 20.—The Minneapolis Symphony left this week for its annual midwinter tour of the Middle West and South, under the personal direction of Verna Golden Scott as manager. Henri Verbrugghen, the regular conductor of the organization, will wield the baton at all concerts.

The announcement of the route was made a little tardily because of the recent political disturbances in Cuba, the orchestra having a return engagement to play in Havana provided conditions were favorable. As usual, the Minneapolis organization will play in Chicago, New Orleans, Pittsburgh, Columbus and Indianapolis.

The tour, which will cover a period of five weeks, will have the following

itinerary: Jan. 18, Ottawa, Ill.; Jan. 19, Gary, Ind.; Jan. 20, Chicago; Jan. 21, Urbana, Ill.; Jan. 22, Evansville, Ind.; Jan. 23, Nashville; Jan. 24, Memphis; Jan. 25-27, New Orleans; Jan. 28, Selma, Ala.; Jan. 29, Tuskegee, Ala., afternoon; Jan. 29, Montgomery, Ala., evening; Jan. 30, Jacksonville; Jan. 31, Daytona Beach; Feb. 2, Palm Beach; Feb. 3, Miami; Feb. 5-7, Havana; Feb. 9, Palm Beach; Feb. 10, Atlanta; Feb. 11, Greensboro, N. C.; Feb. 12, to be announced; Feb. 13-14, Pittsburgh; Feb. 15, Dayton; Feb. 16, Columbus; Feb. 17, Indianapolis; Feb. 18, Bloomington, Ind.; Feb. 19, Lafayette, Ind.; Feb. 20, Aurora, Ill.; Feb. 21, Galesburg, Ill., and Feb. 22, Iowa City.

MILWAUKEE HEARS BULGARIAN WORK

Concerto by Wladigeroff in American Premiere Under Waller

MILWAUKEE, Jan. 20.—The Milwaukee Philharmonic, conducted by Frank Laird Waller, in its most recent concert in the Auditorium, gave the first American performance of Pantscho Wladigeroff's C Major Piano Concerto. Earlier in the series Wladigeroff's "Vardar" Rhapsody was given its first American hearing.

Wladigeroff is the son of a Bulgarian father and a Russian mother. He studied music in Sofia from 1909 to 1911 and then received a stipend from his native land to continue his studies in Berlin, where he was a pupil of Gernsheim, Paul Juon and Georg Schumann. He received the Mendelssohn prize for his Piano Concerto and for three orchestral pieces. With the exception of a brief return to Bulgaria, he has lived in Berlin since 1921, where he has composed incidental music for productions by Max Reinhardt, notably the music for Strindberg's "Dream Play," Shaw's "Caesar and Cleopatra," Hebbel's "Judith" and Klabund's "Kreidekreiss."

As soloist, Mr. Waller had chosen Roslyn Weisberg, who proved to be admirably equipped for her task. There were vigor, depth and brilliance in her performance. The composer has provided at moments a rather heavy orchestration, but Mr. Waller contributed to give complete opportunity for the soloist. The work, though dissonantal, has many moments of melodic beauty, and is never obvious or banal.

An ovation greeted the pianist, who was called back a half-dozen times by the audience. Mr. Waller was also given his full share of praise for the admirable way in which the orchestra acquitted itself in the difficult work.

The only other number of the pro-

The only other number of the program was the Fifth Symphony of Tchaikovsky, played with authority and conviction by Mr. Waller.

Other Concerts Applauded

The Aguilar Lute Quartet recently gave a concert in the Pabst Theatre under the direction of Margaret Rice. There was much beauty in the artists' playing of works by Couperin, Rameau and other eighteenth century writers. A program in lighter vein than usual

was recently given by the Chicago Symphony in the Pabst Theatre. The Dvorak "New World" Symphony was offered by Eric DeLamarter, who wielded the baton in the absence of Frederick Stock. The work was given a direct and effuctual reading. Mr. DeLamarter also conducted Brahms's "Academic Festival" Overture, Chabrier's "Marche Joyeuse," and a number by Ravel, also his own arrangement of "Fables of Hapless Folk-Tune" which was given a hearty reception by the audience. The Chicago Symphony series is under the direction of Miss Rice.

C. O. SKINROOD

NEW ORGAN DEDICATED

Prominent Soloists Inaugurate Fine Instrument in Calvary Church

The inaugural recital was given on the new four-manual Welte-Tripp organ in the recently completed Calvary Baptist Church of New York, of which the Rev. Will H. Houghton is the pastor, on the evening of Jan. 8.

which the Kev. Will H. Houghton is the pastor, on the evening of Jan. 8.

F. W. Riesberg, A.A.G.O., organist of the church; Charles M. Courboin, Archer Gibson, F.A.G.O., and Henry F. Seibert, A.A.G.O., each played a group of four solos, classic and modern, displaying to fine advantage the great scope and tonal beauty of the instrument, which has 100 stops and 5000 pipes.

Harriet B. Riesberg, soprano, sang with excellent style the Bach-Gounod "Ave Maria," to the violin obbligato of Lucile Collette. Concluding the program, the church choir of fifty voices gave a spirited performance of the Hallelujah Chorus from Handel's "Messiah," under the leadership of Paul Maurice, who substituted for Otis J. Thompson, the regular conductor, who was indisposed.

Peter C. Lutkin Writes Analysis of Hymn Singing

Evanston, ILL., Jan. 20.—Peter C. Lutkin, director of the department of Church and Choral Music of the Northwestern University School of Music, has recently completed a practical discussion and analysis of hymns, entitled "Hymn Singing and Hymn Playing." This is pamphlet No. 3 of a series that has proved of great assistance to leaders of church music. Dr. Lutkin is also sponsoring a plan for wider organization of community hymn-singing festivals, and for improvement of the music in church programs.

MAY, 1897

MAY, 1932

THE

35TH ANNIVERSARY

OF THE

ARTISTIC ACTIVITIES OF THE

KEDROFF QUARTET

I. K. DENISSOFF, First Teno N. N. KEDROFF, Baritone T. F. KASAKOFF, Second Tener

Although the Kedroff Quartet announced they would not sing in America next season they have been persuaded to round out the Thirty-fifth year of their artistic activities by giving America a portion of the coming season. We are therefore happy to announce their Farewell Anniversary Tour, Jan. to Apr., 1932.

Exclusive Management

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MANAGEMENT

CECKHARD & MACFARLANE, INC., FISK BUILDING, NEW YORK

Music Has Prosperous Reign in Cincinnati



Dr. Sidney C. Durst, Director of the Cincinnati College of Music

(Continued from page 70)

created something of a sensation here last year, will give three performances on March 2, 3 and 4 in Music Hall. During the first half of the season Mr. Thuman's presentations included La Argentina, the Spanish dancer; Roland Hayes, and the Yale Glee Club.

Choral Lists Given

Since the announcement of the appointment of Thomas James Kelly as leader of the Orpheus Club, the organization has increased in size noganization has increased in size no-ticeably. At its first concert, in the early part of December, Florence Macbeth, soprano of the Ravinia Opera, appeared as soloist. The next concert will be given on Feb. 12. Following its practice of introducing new singers to Cincinnati, the club will present Enzo Aita, Italian tenor. At the April concert John Goss, English baritone, will be introduced.

Mr. Kelly is a member of the faculty of the Conservatory of Music, and for several years past has given "A Feast of Carols" at each Christmas season. He also has a class in appreciation of music at the University of Cincinnati, where he lectures to more than 300 students each week.

Operatic Series Planned

Cincinnati is very fond of opera. In addition to the brief visit of the German Grand Opera and the ten weeks of open-air opera by the Zoo Opera Company each Summer, pros-pects for the continuance of which



Nancy Ford Jon Mrs. Adolph Hahn, President Matinee Musicale Club

look favorable at present, the city has another source of opera. The Cincin-nati Grand Opera Company presents several productions each season. Charles G. Miller, manager of the Zoo Opera Company, is the business man ager, and Alexander von Kreisler, of the Conservatory faculty, is the oper-atic director. His wife, Maria Kirsanova, is assisting production manager. Mr. Gosney is the stage manager. The personnel is made up of Cincinnati

Two operas will be staged this year. On Feb. 7, "The Barber of Seville" will be sung in English. The second production will be "Tales of Hoffmann" on April 8, the date having been set to coincide with that of the convention of the Ohio Federation of Music Clubs. Among those who will sing leading roles in the first production are Mary Woods, Frances Deloe, Hubert Knock-ritz, Sam Adams, Leonard Treash. John Cosby, Ezra Hoffman and Edgar

Conservatory Faculty Events

Members of the artist faculty of the Cincinnati Conservatory of Music, of which Bertha Baur is director, will be presented in recital during January and February and throughout the second semester.
One of the most interesting an-

nounced thus far is that of Daniel Ericourt, pianist, who will play in Conservatory Hall on Feb. 10, following his return from Europe, where



Young and Carl

Mrs. John A. Hoffmann, President of the Clifton Music Club and Chairman of the Music Department of the Women's Club

he is giving two concerts in Paris, one in Berlin and one in Vienna. In April he will appear as soloist with the Cincinnati Symphony. Other mem-bers of the faculty of the Conservatory of Music who appeared in recital during January were Marcian Thalberg, pianist, heard at Jackson, Mich., on Jan. 13; and Karin Dayas, pianist, who gave a recital with Stefan Sopkin,



Alexander von Kreisler, Operatic Direc-tor of the Cincinnati Grand Opera Company

and appeared alone on Jan. 19. On Jan. 27, Mme. Dayas will appear in a recital with Robert Perutz, violinist.

The Conservatory Symphony will give its third concert of the season in February. This group of student musicians, of which Vladimir Bakaleinikoff is conductor, is eleven years old. Two more concerts will complete

(Continued on page 151)

OHIO FEDERATION MUSIC CLUBS

MRS. EDGAR STILLMAN KELLEY, President

STATE MEETING Cincinnati, Ohio April 7th to 10th,

HEADQUARTERS

HOTEL GIBSON, CINCINNATI

SYMPHONY CONCERT, OPERA, ORATORIO, CONTESTS, MASTER CLASSES.

GENA BRANSCOMBE, Guest Composer—Conductor

HELEN GAHAGAN

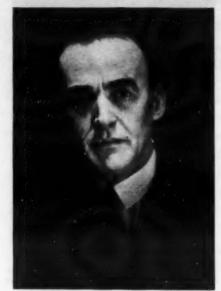


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CEHANOVSKA

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San Francisco Prepares for Federated Clubs' Biennial



© Dr. A. Arkatov Basil Cameron, Guest Conductor, San Francisco Symphony

By MARJORY M. FISHER

SAN FRANCISCO, Jan. 20. O cians have greeted 1931 with confidence. For one thing, everyone interested looks forward to being host to the biennial convention of the National Federation of Music Clubs during the week of June 22, each important organization making plans to contribute its share to the delegates' entertain-

The biennial program, the seventeenth, is not yet complete, but delegates will hear the San Francisco Municipal Chorus, under the direction of Hans Leschke, in Brahms's Requiem; Hans Leschke, in Brahms's Requiem; symphony programs in Hillsborough's Woodland Theatre and in San Francisco's Exposition Auditorium; a performance by the Pacific Opera Company with resident artists; a Requiem written by Dr. H. J. Stewart in memory of Federation members who have passed on; in addition to young artists' contests, choruses and celebrated solo

Working indefatigably for the success of San Francisco's participation in the convention is Lillian Birmingham. In addition to being local chairman for arrangements, she is past president of the State Federation of Music Clubs.

Orchestral Situation

Next in point of interest is the San Francisco Symphony and its guest conductors. The resignation of Alfred Hertz last year and the subsequent curtailment, due to financial stress, of the orchestra's personnel (which affected both quantity and quality), brought about a crucial condition.

Basil Cameron came from Hastings, England, to open our season last Octo-ber, and what he has done in three months has been little short of miraculous. His fine musicianship and meticulous craftsmanship won for him a series of ovations which culminated in typical San Francisco demonstrations at his farewell concerts.

Symphony patronage has increased during the last three months. Box office receipts have been considerably greater than during the previous year. Issay Dobrowen of Oslo, Norway, was to begin his conductorship on Jan. 9, thus making his American debut. Mr. Dobrowen's tastes are conservative for one of his apparent youth, his advance programs featuring the classics. He

Elaborate June Programs Being Arranged in Honor of Convention Delegates—Guest Conductors Lead Orchestra Since Resignation of Hertz — Symphonic Programs Cover Wide Field and Include Summer Concerts-Four Operatic Series, Local and by Visiting Companies, Add to City's Prestige-Managers Fill Booking Lists with Names of Favorite Artists

will conduct the regular series—the fortnightly Friday-Sunday symphony programs in the Curran Theatre, the Sunday "pops" in the same place on al-



Gaetano Merola, Director, San Francisco Opera Association



Selby Oppenheimer, Pacific Coast Entrepreneur

ternate Sundays, the municipal series in Exposition Auditorium, the Young People's symphony programs in the Curran Theatre on alternate Fridays, and the radio concerts sponsored by the Standard Oil Company of California.

Municipal Series

The municipal symphony series presents distinguished soloists. Vladimir Horowitz is to play on Feb. 11. Reinald Werrenrath and the San Francisco Municipal Chorus will take part in Brahms's Requiem, March 19, as the concluding seasonal event. Season ticket prices for the five concerts range from \$1 to \$5. From 8000 to 10,000 auditors attend each event. "These concerts will not be broadcast" is a selling slogan.
The Young People's symphony

schedule consists of five programs sponsored by the Young People's Symphony Association, of which Alice Met-calf is founder and manager. Prizes will be awarded to the season ticket holder who writes the best essay on his reactions to the music.

The Summer symphony season of ten concerts with guest conductors will again be housed in the Exposition Auditorium extending through June,



De Forrest Alice Seckels, Who Has Opened a New Concert Series in San Francisco

July, and part of August. Conductors have not yet been engaged, a mutual agreement between San Francisco, San Mateo and Hollywood Bowl officials being essential before a final decision is reached.

Joseph S. Thompson is president of the San Francisco Summer Symphony Association. The chairman of the music committee is Alexander Fried. They have the cooperation of Lenora Wood Armsby of the San Mateo Philhar-monic Society, which sponsors six open air Sunday afternoon concerts in the Woodland Theatre, with the San Francisco Symphony and guest conductors.

Operatic Prospects

In regard to the San Francisco Opera Association's plans, all that can be stated at this time of year is that it will have a season of twelve September performances under Gaetano Merola's direction. Wilfred I. Davis continues as manager. Robert I. Bently is presi-

dent of the sponsoring association.

Plans of the Pacific Opera Company are more concrete. Its third season with resident artists will take place in April theatre yet to be chosen. Capitol, which housed the organization previously, is now devoted to burlesque under a ten year lease

Arturo Casiglia, founder and director of the Pacific Opera announces the repertoire will consist of "Gioconda;"
"Butterfly" (probably with a Japanese
girl in the title role); "The Secret of
Suzanne" (in English), paired with
Debussy's ballet "La Boite à jou-jou;"



Issay Dobrowen, Who Leads the Sym phony as Guest Until March



Frank Healy, San Francisco Impresario

"Masked Ball;" "Lucia;" "Rigoletto;"
"Cavalleria" and "Pagliacci." Natale
Carossio has been engaged as ballet

and stage director.

The Pacific Opera Company receives municipal support to the amount of \$7,500 this year. The Pacific Opera Association is headed by Hugo D. Newhouse as president, and Richard Tobin, as vice-president. Selby Oppenheimer will manage its forthcoming season.

The German Opera Company is due on Jan. 24 for a series under Selby Oppenheimer's management. The Chicago Civic Opera Company which has made brief visits to Oakland for two seasons, will this year cross the Bay and hold a March season in the Exposition Auditorium. The Chicago novelty will be "Rosenkavalier." "Aïda," "Walküre," "Traviata," "Cavalleria" and "Pagliegai" are other works listed for "Pagliacci" are other works listed for a week under the local management of Everett Jones.

The Civic Chamber Music Society sponsors six concerts by the Abas String Quartet, which also broadcasts from KPO. Concerts are held in the Scottish Rite Auditorium under Alice Seckels's management. The organiza-tion comprises Nathan Abas, William Wolski, Nathan Firestone (formerly of the Persinger Quartet) and Flori Gough Shorr.

Selby Oppenheimer, a pioneer im-(Continued on page 90)



Birmingham, Loc Directing Arrangements for Clubs' Biennial

(Continued from page 89)

presario in this vicinity, has opened a Resident Artists' Bureau with Constance Alexander in charge.

Oppenheimer Concert Series in Dreamland Auditorium is a feature of our musical life. Among the artists due to complete the schedule are the Brahms Liebeslieder Ensemble, Harold Mischa Elman, Paul Robeson and Claire Dux.

Yehudi Menuhin, La Argentina, Harald Kreutzberg and Yvonne Georgi,



V. I. Shepherd, Western Manager for Concert Management Arthur Judson

and Ignace Jan Paderewski are to ap pear as separate attractions under the Oppenheimer banner. Mr. Oppenheimer also manages a series in Oakland, and books artists throughout central Cali-

V. I. Shepherd, western manager for Concert Management Arthur Judson, Inc., and the Wolfsohn Musical Bureau of New York, Inc., reports activities in his territory as satisfactory. Pacific Coast branches of the Judson Bureau will be occupied with tours of the following artists: Marian Anderson, Nathan Milstein, Florence Austral and John Amadio, Vladimir Horowitz, Gregor Piatigorsky, José Iturbi, the London String Quartet and Albert Spalding

Mr. Shepherd announces that bookings for the season of 1931-32 are under way. While the list of attractions for the Coast is not yet complete, the following artists, according to present arrangements, will be included in arrangements: Florence Easton,

SAN FRANCISCO

Kathryn Meisle, Dino Borgioli, Jacques Thibaud, Efrem Zimbalist, José Iturbi, Carlo Zecchi, Gregor Piatigorsky, the Barrère Little Symphony, the Lener String Quartet, the Strawbridge Dancers and Marian Anderson. Coast tours may also be arranged for Margaret Speaks, soprano; Muriel Kerr, pianist; Leonid Bolotine, violin-ist; the Hart House String Quartet.



Alvina Heuer Willson, Secretary ger of Pro Musica Secretary-Mana-

The return of Roland Hayes is another possibility.

Bookings for Judson artists are as follows: Nathan Milstein, soloist with the San Francisco Symphony, Feb. 6 and 8; Vladimir Horowitz, municipal symphony soloist, Feb. 11; Mr. Horo-witz, recital, Feb. 16; José Iturbi, symphony soloist, March 6 and 8; Mr. Piatigorsky, symphony "pop," March

Frank W. Healy managed Fritz Kreisler's recent concert. Sunday af-ternoon concerts booked by him call for the appearance of Geraldine Farin the New Columbia Theatre on Feb. 8, and a recital by Sergei Rachmaninoff on March 1 in Dreamland Auditorium. Mr. Healy has booked the Tipica Orchestra of Mexico for five programs in Scottish Rite Auditorium late in January, and for a return engagement on Feb. 7 and 8.

In planning to establish a resident light opera company, Mr. Healy has support of prominent citizens, as well as of the press in San Francisco and adjacent cities. Two studios have been opened in the City National Bank Building; and Frank N. Darling, New York musical director, has been engaged to train young San Francisco singers for performances late in January and early February.

Matinee Musicales

Alice Seckels opens her tenth annual ason of Matinée Musicales on Jan. 26, presenting the Aguilar Lute Quartet in the Travers Theatre. Marion Kerby and John J. Niles giving a program of "Negro Exaltations," will be the February attraction. Luisa Espinel will probably be engaged to fill the date can-celed by the Musical Art Quartet. A talk by Muriel Draper, based on her "Music at Midnight," will conclude this series, which is designed especially for sophisticated audiences.

A series of "Tuesday Mornings" has been opened by Miss Seckels in association with Mary Ashe Miller. Re-citalists and lecturers give programs in the intimate Travers Theatre in the Fairmont Hotel.

Celebrity lectures (in Scottish Rite Auditorium), opera teas, drama teas, the Aline Barrett Greenwood Current Reviews, the Abas String Quartet, de-



De Forrest

Mrs. Paul C. Westerfeld, President of the San Francisco Musical Club

but recitals and resident artists' concerts are included among Miss Seckels's activities.

The success of the Young People's symphony series must be attributed to Alice Metcalf, who also handles recitals for resident artists throughout the season

Tom S. Girton, who has been manager for the Summer symphonies since their inception, indicates that he will soon make an interesting announcement re-

garding a new managerial enterprise.
San Francisco claims distinction for instituting Music Week. Its local success must be credited to Chester Rosen-krans and Mrs. Roy Stovel, chairman and secretary, respectively, of the Civic Recreation Association, which arranges programs for hospitals, prisons, charitable institutions, army and navy bases, etc., in addition to organizing contests for youthful musicians.

What Clubs Are Doing

The San Francisco Musical Club is the first in the California Federation of Music to contribute to the biennial of the National Federation. The club unanimously voted \$500 for this purpose, and an additional \$500 is being realized by the members. Mrs. Paul Westerfeld, president of the club, is also local chairman and state chairman of the Young Artists' Contest sponsored by the National Federation. Finals of this competition will be held in San Francisco at the biennial. Regular activities of the club and of the Pacific Musical Society include fort-nightly programs by members and

guest artists.

The Pacific Musical Society meets in the Fairmont Hotel gold ballroom. Rose Relda Cailleau is president. The Club boasts a large junior auxiliary.

The Junior Musical Club continues



Walter Sanford Neal

Constance Alexander, Managing Selby Oppenheimer's Resident Artists' Bureau

to profit culturally through its meet-

ings. Lillian Birmingham is official "mother" of the group.

Pro Musica's most recent enterprise was a concert by the Old World Trio. Richard Tobin is honorary president. dent, Alvina Heuer Willson the secretary-manager.

The Loring Club, long established



Arturo Casiglia, Director, Pacific Opera

as a male choir under the direction of Frederick Schiller, gives three or four programs a year.

On the Air

Music goes on the air regularly from KPO, KGO, KFRC and other stations. Each of those maintains a commendable orchestra, that of KFRC under Meredith Willson being especially reterror the KPO fortune the Above the Mereditary of the contract the contr ally noteworthy. KPO features the Ab-as String Quartet. The San Francisco Symphony is heard regularly throughout the season from KGO over the National Broadcasting system, alternating with the Los Angeles Philharmonic on Thursday evening broadcasts financed by the Standard Oil Company of California. The national tie-ups of the NBC are also carried by KGO and often by KPO. The program director, Howard I. Milholland, announces that outstanding musical events held in connection with the National Federation of Music Clubs' Biennial Convention next June will be put on the air by this Division of the NBC.

Washington Becomes Focal Point of National Importance

Orchestral and Operatic Performances Give Fillip to Public Interest-Artists' Courses Are Distinctive— Oratorio Association Continues Active Work-"Festival of Nations" in Preparation for Benefit of Girl Scouts — Chamber Music Festival Announced for April

By DOROTHY DE MUTH WATSON

WASHINGTON, Jan. 20.—This city is increasingly becoming a centre of musical events and important premieres. Of especial brilliance was the four-day Beethoven Festival given by the Boston Symphony under the baton of Serge Koussevitzky in celebration of the orchestra's golden jubilee. Also notable, early this month, was the German Grand Opera Company's engage-

Katie Wilson-Greene was manager of both the Beethoven Festival and the German Opera performances, the latter including "Don Juan" and "Götterdämmerung." Mrs. Wilson-Greene also arranged the debut of Mary Wigman, dancer, following this with a return of Harald Kreutzberg and Yvonne Georgi. Recitals by Beniamino Gigli and Josef Hofmann have been other features in the Wilson-Greene course. An invita-tion concert by the Curtis Institute Orchestra of Philadelphia is on the season's schedule as taking place in Constitution Hall, which belongs to the Daughters of the American Revolution. Other bookings proclaim the names of the Boston Symphony, Roland Hayes, John Charles Thomas, Grace Moore, Yehudi Menuhin, Maria Jeritza and Sergei Rachmaninoff.

Orchestral Lists

T. Arthur Smith, concert manager, again presents the Philadelphia Orchestra and the New York Philharmonic-Symphony in a series. The January concert of the Philadelphia Orchestra, Ossip Gabrilowitsch conducting, also presented Mr. Gabrilo-witsch as solo pianist. The February concert will be under Mr. Gabrilo-witsch, with Jascha Heifetz as soloist. The New York Philharmonic has Ber-



Mrs. Lawrence Townsend, Manager of a Notable Series of Musical Mornings

nardino Molinari as conductor in January, with Nicolai Orloff as soloist. A March concert will be led by Arturo Toscanini, Mr. Smith presented Paul Robeson this month in recital in Constitution Hall. Later he will present Marion Anderson.

Mrs. Lawrence Townsend's Musical

Mornings are again artistic and social events of the mid-season, given in the ballroom of the Mayflower Hotel. This year there are eight Wednesday events. Mrs. Townsend has sponsored many artists in Washington debut at these musical mornings, this year including José Iturbi and Carlo Zecchi among them.

Howard Hanson will be featured at the final Salon Sutro program of the season in the Carlton Hotel on Feb. 20. This series, conducted by Rose and Ottilie Sutro, pianists, brings American composers to the city in intibrings mate programs of one hour each. The recital this month was given by A. Walter Kramer, editor-in-chief of Musical America, with Martha Attwood and Walter Edelstein. Mr. Kramer played a number of his piano



Wilson-Greene, Manager

compositions; Mme. Attwood sang some of his songs, and violin works from his pen were played by Mr. Edel-

Chamber Music Festival

The Library of Congress Elizabeth Sprague Coolidge Foundation an-nounces the 1931 Festival of Chamber Music will be held from April 23 to 25, in the Chamber Music Auditorium of the Library. There will be five con-

The National Capital Oratorio Associ-



T. Arthur Smith, Impresario

ation of 200 voices under Dr. Albert W. Harned, sang in the Ninth Symphony of Beethoven in the Boston Symphony of Beethoven in the Boston Symphony Beethoven Festival. The chorus is augmented by the National Capital Choir of the National Univer-salist Church, of which Dr. Harned is choirmaster. On Christmas Eve the choir broadcast a half hour of carols.

Mrs. Herbert Hoover has expressed her intention of attending the opening performance of the music spectacle, "The Festival of Nations," forecast for

(Continued on page 92)

LEONORA CORONA

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"A rare soprano voice" -New York Telegram.

"A voice of rich timbre -abundant sonority"

-New York Sun.

"-suave nobility of line fine restraint and even tone" -New York Times.

"-voice with rich velvety tones"

-New York Evening Post

"...sang with opulence and sympathy . . . fine full toned voice"

-New York American.

"An opulent tone, authority in style. Voice smooth, flowing, elastic"

-New York World.



COPYRIGHT BILL PASSED BY HOUSE

Vestal Measure Provides Additional Protection for Composers

WASHINGTON, Jan. 20.—The House of Representatives on Jan. 13 passed, a vote of 185 to 34, the Vestal Bill (H.R. 12549) amending the present copyright law and permitting the United States to enter the Interna-tional Copyright Union. The bill now goes to the Senate.

The bill provides for: (1) automatic copyright, by which the copyright is conferred upon the composer or author upon the creation of his work—a right including many privileges; (2) divisible copyright, which permits the assignee, grantee or licensee to protect

and enforce any right which he acquires from a composer or author without the complications incident to the old law; (3) international copyright, which enables American composers and authors merely by complying with the provisions of the act to secure copyright throughout all the important countries of the world without further formalities.

An amendment, included in the bill as passed, struck out a section which would eliminate from classes of matter recognized as subject to copyright the following: phonograph records, perforated music rolls and similar articles which mechanically record sounds for purposes other than public performance, exhibition or transmission.

ALFRED T. MARKS

Activities in the National Capital



© Harris and Ewing

Kurt Hetzel, Who Will Direct the

Music at the "Festival of Nations"

(Continued from page 91)

week beginning April 27 in Constitution Hall. The festival is to be held for the benefit of Girl Scouts of America. It is intended to make this an annual event in cherry blossom time. Chalmers B. Fithian of Hollywood is



Rose and Ottilie Sutro, Founders of the Salon Sutro Series for American Com-

the producer. Music under the direction of Kurt Hetzel will include a chorus of 150, vocal soloists and an orchestra of ninety. Four national episodes are to be depicted, with an allegorical prologue and epilogue. Mr. Hetzel has compiled original Indian and Japanese music, aided by the music division of the Library of Congress, of which Percy Lee Atherton is the



Dr. Albert W. Harned, Director of the National Capital Oratorio Association

chief, and has written original compositions for the occasion.

Yet Washington has a bigger musical program in prospect for 1932, when the George Washington Bicentennial Celebration, lasting nine months, will begin on Feb. 22.

Music in Vienna

(Continued from page 66)

Weingartner's return, after an absence of several years, was made recently with a performance of Berlioz's "Damnation of Faust." He did not find the necessary means to make of it an evening on the grand scale. There remained, however, the triumph of his personal popularity, which proved to the greatly deserving musician that he has not been forgotten in Vienna, despite some rather sharp things which he wrote about the city in his memoirs.

The Workmen's Symphony Concerts have again presented many beautiful works and especially novelties. Among the latter were "Lindbergh's Flight," a work for solo tenor and orchestra by Kurt Weill, and a most impressive performance of Mahler's Sixth Symphony.

Solo Recitals Decreased

The number of solo recitals has diminished greatly. Recently, however, Martin Spanjaard, of Arnhem in Holland, arranged a series of three concerts, for one of which he engaged Stravinsky as conductor of his Capriccio.

The American conductor, Wheeler Beckett, who is still a young man, made two visits to Vienna, in the second of which he conducted the Philharmonic. He proved a talented and very promising orchestral conductor.

Among this season's instrumental soloists who have already appeared, one can name as the most prominent Rachmaninoff, Horowitz, Menuhin, Mischa Elman and Hubermann. At several of these concerts, in spite of bad times, the largest hall could not furnish room enough for the public.

Association of Music Schools Sets Standards in Many States

ST. LOUIS, Jan. 20.—The National Association of Schools of Music, which held its seventh annual meeting here recently, has now become the accrediting agency for music education in seventeen of the forty-eight states of the netion

President Harold L. Butler stated at the convention that shortly after the last annual meeting he had been called into conference with the executive committee of the Association of Colleges and Secondary Schools of the Southern States, the academic accrediting body of the thirteen Southern states, and had been asked by it to have the National Association of Schools of Music undertake the examination of the mu-

sic schools of the southern association by the Spring of 1932. All schools of this territory are expected to bring their courses in music up to the requirements set by the national association by that time.

The result of this action has been to bring many applications for membership into the national association. Examiners were sent to a number of schools both in the south and west and their reports led the association to elect to institutional membership the following: Baldwin Wallace Conservatory of Music, Berea, Ohio; Baylor University, Waco, Texas; Florida State College for Women, Tallahassee, Florida; Illinois Wesleyan University, Bloomington, Ill.; Nashville Conservatory of Music, Nashville, Tenn.; Rollins College Conservatory of Music, Winter Park, Florida; Simmons University, Abilene, Texas, and Southwestern College, Winfield, Kansas. The following schools were elected provisionally, full membership to be granted at the next annual meeting: University of Colorado, Boulder, Colo.; Louisiana State University, Baton Rouge, La., and University of Oklahoma, Norman,

Public School Music Course

An important feature of the association's meeting was the hearing of the report of its Commission on Curricula on a proposed course in public school music leading to a bachelor's degree in that subject. The commission, which had been working for the past year on its findings in response to demands from many State Departments of Education, consisted of Dr. Howard Hanson, chairman, Edgar A. Brazleton, Gilbert R. Combs, John J. Hattstaedt, Dr. Earl V. Moore and Louise St. John Westervelt.

The report will be published in detail in the new booklet of the association, copies of which may be obtained upon application to the secretary, Burnet C. Tuthill at 2209 Auburn Avenue, Cincinnati, Ohio.

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CIVIC GROUPS IN CHICAGO MEETING

Eighth Annual Conference Attended by 1000 Guests

CHICAGO, Jan. 20.—The eighth an-nual conference of the National Civic Music Associations of America, Dema E. Harshbarger, president, was held at the Palmer House on Jan. 8, 9 and 10. More than 1000 guests attended the various meetings and entertainments provided for the visitors.

The meetings of Thursday, the opening day, were devoted to spritted discontinuous day, were devoted to spritted discontinuous day, were devoted to spritted discontinuous day.

ing day, were devoted to spirited dis-cussion of the various artists before the public, from the point of view of those who engage performers. Many interesting ideas are disclosed at these round table discussions, some of which if revealed, might give food for serious thought to the artists who thus are put on the grill.

After the meetings, the delegates adjourned to the Bal Tabarin of the Hotel Sherman, where Miss Harshbarger was hostess at a tea. Entertainment was provided by music for two harpsichords and two pianos, against a background of the changing lights of the Thomas Wilfred Color Organ.

In the evening most of the out-of-town visitors attended the Civic Opera performance of Mozart's "Don Giovan-ni," in which Tito Schipa made his debut for the season. Other roles were taken by Vanni-Marcoux, Frida Leider, Maria Rajdl, Virgilio Lazzari and Chase Baromeo.

On Friday, Jan. 9, a morning session was again held and at noon a luncheon was given by George Engles, vice-president of the National Broadcasting Company, for veteran managers who have "gone Civic Music."

Many Guests Present

The guests at this event were Alexander Haas of New York; Mrs. Otto Sand of Toledo, Ohio; Mrs. Will H. Booth, Sioux Falls, S. D.; Mrs. Albert H. Fair, Toledo, Ohio; Mrs. G. W. H. Ritchie, Providence, R. I.; Miss Mabel Woolsey, Pawtucket, R. I.; Mrs. C. A. Pickard, Jamestown, N. Y.; Mrs. J. F. Hill: Memphis. Tenn.; Miss May Hill; Memphis, Tenn.; Miss May Beegle, Pittsburg, Pa.; Mrs. Edith H. Resch, San Antonio, Tex.; Miss Elsie Illingworth, N. Y.; Mr. and Mrs. Illingworth, N. Y.; Mr. and Mrs. James Devoe, Detroit, Mich.; W. S. Wright, J. L. McGriff, Civic Concert Service; Robert Boice Carson, Tulsa, Okla.; Wade R. Brown, Greensboro, N. C.; C. J. Vosburgh, Cleveland, Ohio; Roland R. Witte, Kansas City, Mo.; Siegfried Hearst, New York; and O. O. Bottorff, Chicago. Mr. Engles made a short speech on the theme "Magnify the importance of your competitor in your own mind, but leave him out of your conversation."

In the evening all the delegates were the guests of Miss Harshbarger at the annual gala performance of the Chicago Civic Opera, where they heard a bill made up of various acts of popular operas, enlisting the services of a large number of the organization's leading singers. The first act of "Pagliacci" was sung by Hilda Burke, Cesare Formichi, Charles Marshall and Desire Pofrère Frank St. Leger con-Desire Defrère, Frank St. Leger conducting. The sextet scene of "Lucia di Lammermoor" enlisted the services of Margherita Salvi, Antonio Cortis, Richard Bonelli, Theodore Ritch, Alice D'Hermanoy and Virgilio Lazzari, Mr. St. Leger conducting. The second act of "L'Amore dei Tre Re" followed with Claudia Muzio, Rene Maison and



SCENE AT THE LUNCHEON GIVEN BY GEORGE ENGLES IN CHICAGO TO LOCAL CONCERT MANAGERS

An Important Group of Local Concert Managers and Others, Who Were Guests of George Engles, Vice-President of the National Broadcasting Company and Managing Director of the N B C Artists Service, at a Luncheon at the Palmer House in Chicago on Friday, Jan. 9, During the Civic Music Association Conference. Those Attending Were, Shown Seated Around the Table: Ben Franklin, of Albany; Mrs. James E. Devoe, of Detroit; O. O. Bottorff, Organization Manager of the Civic Opera Clubs; Roland R. Witte, of Kansas City; Mrs. Edith M. Resch, of San Antonio; Elsie Illingworth, N B C Artists Service; J. L. McGriff, District Field Manager, Civic Concert Service; C. J. Vosburgh, Associate Manager of the Cleveland Orchestra; May Beegle, of Pittsburgh; Dr. Wade R. Brown, of Greensboro, N. C.; James E. Devoe, of Detroit; Robert Boice Carson, of Tulsa; Dema E. Harshbarger, President of the Civic Concert Service; George Engles, Vice-President of N B C; Mrs. J. F. Hill, of Memphis; Mrs. C. A. Pickard, of Jamestown, N. Y.; William S. Wright, Vice-President of Civic Concert Service; Mabel Woolsey, of Pawtucket; Mrs. G. W. H. Ritchie, of Providence, R. I.; Albert Fair of Toledo; Mrs. W. H. Booth, of Sioux Falls, S. D.; Mrs. Albert Fair, of Toledo; Alexander F. Haas, Vice-President of the Civic Concert Service and Assistant to George Engles; Mrs. Zella B. Sand, of Toledo; Mrs. Charles N. Burke, of Chicago, and Siegfried Hearst of N B C

Cesare Formichi, Roberto Moranzoni conducting. To close, the imposing finale of "Die Meistersinger" was staged with Maria Rajdl, Eduard Habich, Rudolph Bockelmann, and Theodore Strack in the leading roles, Egon Pollak conducting.

On Saturday morning, the delegates assembled in the Red Lacquer Room of the Palmer House to hear a concert by the Little Symphony Orchestra, George Dasch conducting.

Immediately afterward, the guests adjourned to the grand ballroom where tables were set for the annual "Honor Luncheon." A galaxy of notables was Luncheon." A galaxy of notables was present, including practically all of the leading singers of the Civic Opera, prominent concert artists, and leading citizens. Samuel Insull, president of the Civic Opera Company was greeted by a rising tribute from the audience. In a speech Mr. Insull visioned a country group may signle and resident to the country group may signle and resident to the country group may signle and resident to the country group may be seen t

country grown musical and paid tribute

to the work accomplished toward that end by the Civic Music Associations. Miss Harshbarger was as usual an inimitable toastmistress, introducing each of the celebrities present with an appropriate description invariably touched with wit and humour. A riot-ous reception greeted "Amos 'n Andy" of radio fame.

Among others presented to the audience were Rufus G. Dawes, president of the Century of Progress fair, to be of the Century of Progress Lat., held here in 1933; Mr. Geo. Engles; Mr. and Mrs. Herbert Johnson, May Beegle. Mrs. Carlyle Scott, Mrs. Beegle, Mrs. Carlyle Scott, Mrs. Ritchie, Mrs. J. R. Hill, all members of the Civic Opera Company who were present, Mischa Levitzki, Jan Chia-pusso, Rudolph Ganz, Mr. and Mrs. pusso, Rudolph Ganz, Mr. and Mrs. James Carl D. Kinsey, Mr. and Mrs. James Devoe, Attilio Baggiore, Edward Moore, Karleton Hackett, George Dasch, Alberto Salvi and Henry E. A. G.



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Chicago Daily News Eugene Stinson

"Octave Dua, whose Goro, a perfect work of art, it is a genuine delight to welcome back to the Chicago opera stage after so many years of an absence that has not, however, been able to displace him from the public's remembrance."

Chicago Tribune E. C. Moore

"Octave Dua, who has returned after a considerable interval, and who played Goro with a makeup like a marvelous Japanese mask and made the part vocally and dramatically credible besides."

"Dua, as 'Goro' created one of his inimitable clever stage types." —Chicago American, Herman Devries, Nov. 12, 1930.

"Mr. Dua made a striking char-acter sketch of 'Goro'—thoroughly worked out. Aided the perform-ance."—Chicago Eve. Post, Karle-ton Hackett.

"Octave Dua, as Wenzel, the undesired half brother, is superb; he gives a perfect characterization, and he carries it through without fall. All the Shakespearean clowns in the world ought to take lessons from him; for he is the thing the Shakespearean clowns ought to be, and aren't."

—Chicago Journal of Commerce, Claudia Cassidy.

"Mr. Dua indicated some comic ideals of operatic acting that are seldom realized."—Chicago Tribune, E. C. Moore.

"Octave Dua contrived to sing spiendidly even while he convulsed the listeners."—Chicago Herald & Examiner, Glenn Dillard Gunn.

"Mr. Dua, as the alternative bridegroom, was amusing and in good spirits." — Chicago Daily News, Eugene Stinson.

"In our review of the 'premiere' of Smetana's 'Bartered Bride' we inadvertently omitted the name of Octave Dua among those in the superlatively fine cast."—Chicago American, Herman Devries.

Octave Dua leaves America in February for Covent Garden.

Will return to America in September for a concert tour of United States and Canada.

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Margherita Salvi

Prima Donna Coloratura Soprano

Chicago Civic Opera Opera Comique-Paris Covent Garden-London Grand Opera-Budapest

Chicago Herald and Examiner Glenn Dillard Gunn

NEW YORK has established new standards for the estimate of the art of the coloratura. The critics there, according to telegraphed reports, wrote rapturously of the ankles of Mile. Lily Pons, recording, incidentally, the fact that she scaled the upper altitudes of pitch as far as the tone D. But at that, the New Yorkers are mere imitators. It has long been the custom in Chicago to rave about the graceful hands of Margherita Salvi, which must be as beautiful as Miss Pons' ankles, just because nothing could be more beautiful. Touching upon the other angle of this alleged newer criticism, let it be recorded that Miss Salvi last night touched E flat in alt, which is, as everyone must know, just half a tone higher than D.

"The attractive person and flexible

"The attractive person and flexible older of Margherita Salvi."—Chicago "ribuse."

"Miss Salvi's coloratura was glit-teringly accurate and easy."—Chi-cago Daily News.

"Mile. Salvi was heartily applauded after the Polonaise."—Chicago Amer-

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MUZIO'S RECITAL OPENS WORCESTER CIVIC SERIES

Ground Broken for New Auditorium-Marion Kerby and John J. Niles Give Folk Program

WORCESTER, Jan. 20.—Claudia Muzio, soprano of the Chicago Civic Opera Company, opened the concert series of the newly formed Civic Music Association with a recital on Jan. 15. Her program included groups in Italian, French and English. Charles Lurvey was at the piano. The association's membership of over 1200, with some out-of-town guests, comfortably filled Mechanics Hall and augured well for the success of this plan.

Marion Kerby and John J. Niles

presented a program of American folk-music at the first of the Edith Aber-crombie Snow Sunday afternoon musicales at the Bancroft Hotel on Jan. 4.

An extensive all-Bach program was given by the choir of Union church on

Sunday evening, Jan. 11, under the direction of J. Vernon Butler.

The Lions Club will hold its annual concert and dance in the Bancroft Hotel ballroom, on Feb. 9, for the benefit of the Worcester Country Association for the Blind. The Lions' glee club will be featured.

Ground has been broken for the Worcester Memorial Auditorium, which will have in its two adjoining halls a total seating capacity of 4700, and will be admirably equipped for musical presentations of all sorts.

JOHN F. KYES, JR.

HAVANA HEARS COWELL

American Composer Plays His Novel Concerto with Philharmonic

HAVANA, Jan. 1 .- The Havana Philharmonic, Pedro Sanjuan, conductor, gave a highly interesting concert in the National Theatre on the morning

of Dec. 28.

The feature of the program was the performance here of Henry first performance here of Henry Cowell's Concerto for piano and orchestra. The composer was the soloist in this startling work, which abounds in acidulous dissonances and sonorously percussive effects, seeking to express the frenzy of modern life. The press the frenzy of modern life. The concerto is in three movements—
"Polyharmony," an allegro; "Tone Clusters," mostly lento; and "Counter-Rhythm," a brilliant finale.

The Overture to Mozart's "Don Giovanni," Honegger's "Pastorale d'Éte," and Turina's "Sinfonia Sevillana" were

the other numbers played. Mr. Cowell and Senor Sanjuan received enthusi-astic applause.

CLEVELAND HEARS ARTISTS

Arthur Loesser and Josef Fuchs Give Institute Recital

CLEVELAND, Jan. 20.—Josef Fuchs, violinist, and Arthur Loesser, pianist, were the soloists at the sixty-eighth faculty recital at the Cleveland Institute on Dec. 19.

The Ruch Corporate in F. Maior.

The Bach Concerto in E Major was played by Mr. Fuchs with vitality and Jean Martin Buck was tenderness.

an authoritative accompanist.

Mr. Loesser played Scarlatti's Sonatas in G Minor and D Major with delightful clarity and spirit. Ingratiating style characterized the Noc-turne No. 3 of Fauré, and the Chabrier "Bourrée Fantasque" was done color-

fully.

The Strauss Sonata in E Flat was a fine vehicle to display the technical equipment of the artists and their impeccable sense of ensemble.

GANZ IS SOLOIST WITH DALLAS MEN

Local Orchestra Heard in Vivid Concert — Clairbert Gives Recital

DALLAS, Jan. 20 .- The Dallas Sym-Dallas, Jan. 20.—The Dallas Symphony was greeted at its second appearance of the season, Jan. 4, at Fair Park Auditorium by a large audience. The soloist was Rudolph Ganz, pianist, who played with the orchestra Liszt's Concerto in A Major, giving a masterly rendition of this well-known work. The orchestra under Paul Van Katwijk, did splendid playing in this num-The orchestra under Paul Van Katwijk, did splendid playing in this number, which was the high spot on the program. Mr. Ganz later played a group of Chopin numbers with Liszt's "Liebestraum" as encore. The program opened with the "Faust" Overture, by Wagner; followed by the "Bolero" by Ravel, which was warmly received, and concluded with the "Piet Hein" Rhapsody by van Anrooy. This number was given by the Dallas Symphony two years ago. The composer is a personal friend of Mr. Van Katwijk, a native of Holland.

The third concert under the joint

The third concert under the joint auspices of the American Legion and Harriet Bacon McDonald was given in Fair Park Auditorium on Dec. 23 by Clare Clairbert, Belgian soprano, and assisting artists, Francis de Bourguignon, pianist, and Eugene Lion, flutist. The most perfect singing heard in Dallas this season was done by the soprano, who was enthusiastically re-ceived by the large audience and re-sponded to a number of encores. Mr. de Bourguinon, in addition to giving the soloist splendid support in his sympathetic accompaniments, played two groups of solos.

Gade Work Sung

The Schubert Choral Club presented the Euterpean Club, of Fort Worth, at the Adolphus Palm Garden, on Sunat the Adolphus Palm Garden, on Sunday afternoon, Jan. 4. This choral club of men and women, led by Carl Venth, sang Gade's "The Crusaders," in a delightful manner. The soloists were Carolyn Keller Carpenter, soprano; Elliss Carnett, tenor, and Robert Pendery, baritone. Carl Weisemann is conductor of the Schubert Club, and Mrs. J. H. Cavender, Jr., is president.

On Monday evening, Jan. 5, the Council of Jewish Women of Temple Emanuel presented Dr. Sigmund Spaeth of New York, in a delightful lecture, "The Common Sense of Music." Dr. Spaeth's talk was much enjoyed

Dr. Spaeth's talk was much enjoyed by his audience.

In addition to Roland Hayes, Negro tenor, who will appear in Dallas on March 20, Harriet Bacon McDonald, has booked the Royal Russian Choir, to be heard at Fair Park Auditorium early in March. Princess Agleneva Slaiviansky is the conductor. On Jan. 8, the Courtesy Committee

of Dallas Woman's Club, of which Mrs. B. A. McKinney is chairman, presented Mrs. M. A. Tynes, soprano; Venora De Shields, violinist, and Mrs. Phillips Brooks Keller, pianist, in a program at the close of the monthly luncheon.

MABEL CRANFILL

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Fontainebleau Prepares for Notable Summer Session



Wide World, Paris

A Student Celebration at the Fontainebleau School of Music, Which Will Hold Its

Eleventh Summer Session This Year

FONTAINEBLEAU, FRANCE, Jan. 5.—The Fontainebleau School of Music, where each Summer some 200 American music students gather to receive instruction from the finest French musicians, is about to acquire a spacious new building. Plans have already been drawn up and ground will be broken in April on a location not far from the Palace of Fontainebleau, which has housed up to now a large part of the activities of this international music venture. The new building will be ready for occupancy in 1932. It will be used as living quarters for students who have been housed in the Palace and will also serve as a club and social center for the entire school body.

The French Government, under whose patronage the school operates, has contributed a preliminary sum toward the financing of the building. A substantial supplementary fund is now being raised by the American and French committees of the institution.

Walter Damrosch, who founded the school eleven years ago in cooperation with the French Government, explaining why a new building is necessary said:

"For ten years the French Government has given the entire wing of Fontainebleau Palace not only for class, study and practice rooms but also for sleeping quarters for a large number of students. The government has finally decided it would have to withdraw the use of the Palace as living quarters because of the great value of historical antiquities which it contains and because of the danger of fire.

antiquities which it contains and because of the danger of fire.

"It is willing that classes, study and practicing should continue at the Palace but specifies that the school make other arrangements for housing the students. Through the Ministry of Fine Arts the French Government appropriated 200,000 francs toward construction of a new building. The re-

mainder will be raised by our committee."

Harry Harkness Flagler, Francis Rogers, James Francis Cooke and Walter Damrosch compose the finance committee, which is shouldering the responsibility for raising this country's share of the necessary funds.

Plans for New Building

Plans for the building have been drawn by Jacques Carlu, one of the foremost of contemporary French architects and for the last four Winters Professor of Architecture at Massachusetts Institute of Technology. Carlu was a winner of the Prix de Rome and four of his students at the American college have been awarded the Paris Prize for Architecture, highest award of the kind to be given in the United States.

Carlu's plans call for a building of modernistic design, of concrete construction. In addition to dormitory rooms there will be a large club room where the student body can hold dances and social functions. As the building will not be ready for occupancy until 1932, the government is extending the use of the Palace through the coming Summer.

Applications for enrollment for this Summer are now being considered at the New York headquarters of the school, 119 East 19th Street. In order that the course may be within the reach of students of the most modest resources, the French authorities have fixed the rates of tuition at a very low level. Students taking the full three months' course pay three hundred dollars for tuition, board, lodging and instruction. Those who remain only for two months pay \$225. There are arrangements for reduced steamship passage to and from New York.

Famous Faculty Members

The Fontainebleau School of Music is an outgrowth of the school for mil-

itary musicians which Walter Damrosch organized at Chaumont at the request of General Pershing in 1918. The idea was to improve the calibre of American military bandmasters by having them trained by French musicians. The success of the school was so striking that at the close of the war Damrosch suggested to the French Government a plan for establishing a School of Music in France exclusively for American students. The government approved the idea and turned over the Louis XV wing of the Palace of Fontainebleau.

Since then more than a thousand American students have benefited from instruction under the finest French artist-instructors of the day. The faculty of the Fontainebleau School includes such distinguished names as Widor, Libert and Dupre, organ; Andre Bloch, composition and conducting; Nadia Boulanger, harmony; Isidore Philipp and Decreus, piano; Remy and Hewitt, violin; Baze-

laire, violoncello and instrumental ensembles; Grandjany, harp; Litvinne, Roosevelt and Salignaz, voice; Pillois, French language. Added to this are opportunities to hear the great French artists of the day, such as Honegger, Ravel, Enesco, Pierné, Dukas, and Aubert.

Stravinsky Festival in Brussels Includes Premiere of Choral Symphony

BRUSSELS, Jan. 10.—A two-day Stravinsky Festival, given here recently, included the world premiere on Dec. 30 of the composer's new "Symphonie de Psaumes," written for the fiftieth anniversary of the Boston Symphony. The premiere was given by the Brussels Symphony, conducted by Ernest Ansermet, and by a large chorus. The work was well received.

Temianka Is Soloist with Paris Symphony

Henry Temianka, violinist, made his first appearance in Paris with the Orchestra Symphonique, under Pierre Monteux, on Dec. 28th. Included in the audience were the well-known composers, Milhaud, Vincent d'Indy, and Ropartz.

SEASON 1931-32

EDNA THOMAS Spirituals and Creole Songs

GEORGE MORGAN Bariton-Martin

NAOUM BLINDER Russian Violinist

DEVORA NADWORNEY*

VERA CURTIS Opera Lecture Recitals

SALVATORE M. DE STEFANO

SIGURD NILSSEN Bass-Baritone

ALICE PATON Lyric Soprano

RUDOLPH GRUEN Pianist

MARY SILVEIRA Lyric Coloratura Soprano KATHARINE IVES

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Harpist Dramatic Soprano
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Composer and Interpreter of American Folk Music

* ENSEMBLES

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GRAND OPERA QUARTET

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JOSEPHINE KIRPAL
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Violin & Piano

Sonata Recitals
Cello & Piano

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UNIVERSITY SINGERS
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Cadman's "Glory" Sung by Port Chester Choral Society Under Alling



Alling, Conductor of the Port Chester Choral Society

The most recent composition from the pen of Charles Wakefield Cadman, entitled "Glory," received its first performance for chorus of mixed voices on the afternoon of Jan. 10. On this occasion it was broadcast from station occasion it was broadcast from station WEAF by the Port Chester Choral Society, numbering seventy-five voices, under the baton of its conductor, Willis

The composition, a setting of a poem by Edward Lynn, was first written as a song by Mr. Cadman, who on re-alizing its possibilities for choral use, made the choral setting and sent it to Mr. Alling.

The work which has a rousing climax was received with favor by many radio listeners, who have written both to the composer and to Conductor Alling since its performance.

Hart House String Quartet to Make Coast-to-Coast Tour in Canada

Following a three weeks' tour of the Eastern states, during which four concerts were given in New York City and ten in Connecticut, Maine, New Jersey and Massachusetts, the Hart House String Quartet of Toronto returned to Canada to fill a series of more than sixty concerts in the Dominion.

sixty concerts in the Dominion.

On this, its fifth annual tour of Canada, the quartet will give fourteen concerts in the Maritime Provinces, twelve in Quebec, twenty-six in Ontario, eight in Manitoba, eight in Saskatchewan and Alberta and six in British Columbia. Among the larger cities included in the itinerary are Halifax, St. John, Montreal, Ottawa, Toronto, Winnipeg, Regina, Calgary, Edmonton, Vancouver and Victoria.

In 1932 the Hart House Quartet will devote a part of its time to a Western tour of the United States. The en-semble, which is under the management of Arthur Judson, is fully booked until October of this year.

Berta Levine Returns to America After European Appearances

Berta Levine, mezzo-soprano, formerly of the Philadelphia Grand Opera Company, has returned to the United States after making several successful appearances in England and France during the last Summer. Miss Levina will be heard in concert engagements here this season.

Biennial Convention in San Francisco

when even our smallest towns are able to lay claim to an active music club. While it is true that the individual amateur musician may sit by his radio or listen to the cinema orchestra, yet the active music club member, Senior or Junior, must be a performer. This is a Junior, must be a performer. This is a requisite for admission into the ranks of our Music Clubdom.

Exemplifying Chesterton's Theory

The longevity of the Music Club Federation seems to fall in line with Chesterton's interpretation of the Darwinian theory of the "survival of the fittest." Chesterton says: "The fittest does not need to struggle against the unfit-the survivor has nothing to do but survive, because he has features and organisms necessary for survival under the laws of nature." If this be true of the N.F.M.C., as we all hope, is it not fitting that the friends of music should make an effort to arrange their summer holiday at a time which would coincide with the date of our San-Francisco festival?

Biennial Program Outlined

Aside from the appearance on our programs of many choral and instrumental groups coming from all parts of the country, the glorious gifts from San Francisco itself will lend an un usual musical brilliancy to our regular sessions.

Among the offerings of the Golden Gate City are:

Two superb symphony concerts-the opening concert of the San Francisco Symphony Summer series and the first program by the same orchestra in the San Mateo series.

An outstanding performance of a California opera by the San Francisco Civic Opera Association, with the best possible forces.

The Brahms "Requiem," given by San Francisco Civic Chorus. ("Civic," in this instance, means a chorus supported by city taxes.)

An unusual choral production at the

Berkeley Greek Theatre.

A rare Musical Hour in the far-famed Bohemian Grove.

Music by a massed male chorus drawn from San Francisco choruses on the opening night, following the Pageant of

The Federation banquet, with speakers representing the greatest musical organizations of the country.

Reports by State Presidents of work being accomplished in all corners of

Discussions of departmental work by committee chairmen and noted edu-

A symposium on church music.

National contests in voice, violin, piano, 'cello, and organ.

An educational conference

A past presidents' assembly, artists' recitals and demonstrations of new musical instruments.

Convention Committee Active

The convention headquarters will be in the Palace Hotel, San Francisco.
The National Biennial Convention

committee includes, besides myself as chairman, the following committees: Mrs. Lillian Birmingham, San Francisco, local chairman; Mrs. J. A. Jar-dine, Fargo, N. D., first vice-president; Mrs. Richard M. Gray, Wichita, Kan; Mrs. J. F. Hill, Memphis, Tenn.; Julia E. Williams, Merchantville, N. J., and Mrs. Abbie N. Jamison, Los Angeles, Cal.

Again, welcome, delegates and friends of music, to our 1931 Biennial Congress of Music, in San Francisco from June 20 to 29!

SOPRANO APPEARS WITH ARBOS FORCES

St. Louis Players Heard in Pair of Interesting **New Works**

St. Louis, Jan. 20.—Gina Pinnera, soprano, made her local debut as soloist with the St. Louis Symphony on ist with the St. Louis Symphony on Jan. 9-10. Her portion of the program was received with much enthusiasm, and at both performances she added an encore. She sang two arias, "Ocean, Thou Mighty Monster" from Weber's "Oberon" and "Pace, pace, mio Dio" from Verdi's "Forza del Destino," both with orchestral accompaniment.

E. Fernandez Arbos again treated his audience to novelties. The first was a dramatic symphonic interlude from the choral work, "The Divine Comedy" the choral work, "The Divine Comedy" by Conrado del Campo, a contemporary Italian composer. The other was Respighi's transcription of Bach's Passacaglia in C Minor, with its augmentation in brass and reeds, both works being given with impressive dignity and fine tone coloring. Mendelssohn's lyrical Symphony in A Major and the familiar Rimsky-Korsakoff "Caprice on Spanish Themes" completed the orchestral offerings.

Muriel Kerr, pianist, a Schubert Memorial artist, gave a recital on Sunday evening, Jan. 4, at the home of Mr. and Mrs. J. Lionberger Davis. The young artist delighted her audience with her versatility in a program of goodly proportions. Her principal offering was the Schumann "Etudes Symphoniques," besides numbers by Scarlatti, Leo, Debussy, Medtner and Liapounoff.

SUSAN L. COST

Harry Melnikoff, violinist, appeared in Bryn Mawr, Pa., on Dec. 3, and in Chicago on Dec. 5 and 7.

Georges

BARRERE

"that monarch of flute players" Olin Downes, N. Y. Times

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"irresistible miniature orchestra"-N. Y. World

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"little brothers to Mozart"-N. Y. Sun

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New York City



Ponselle's First "Traviata" Is Feature of Opera at Metropolitan

O NE of the biggest audiences of the season gathered at the special Friday matinee performance of Jan. 16 at the Metropolitan, when Rosa Ponselle made her first American appearance in Verdi's "Traviata," revealing to New York her conception of Dumas's heroine, Violetta, as she is operatically styled, a role in which she had previously won triumphs at London's Covent Garden.

Interest centered in the assuming of a role by a dramatic soprano which has largely in the past been sung here by coloratura sopranos. In fact, the United States is about the only country today where Violetta is in the repertoire of sopranos called "coloratura."

In Italy the role is always sung by a dramatic soprano. Verdi never had any intention of having his touching death music piped by what Robert A. Simon has cleverly called a "tragic flute." So there is nothing radical in Miss Ponselle's desire to sing us this music.

What she did on this occasion convinced us that she is a natural mistress of florid song, whether that music be the rapidly moving floriture of Bellini's "Norma," of Verdi's "Luisa Miller" or "Traviata." The Germans call some of these roles "dramatic coloratura" and I think they are correct in doing so. Certainly the Bellini operas such as "Norma" and many of the Verdi works are precisely that.

A Distinguished Performance

Miss Ponselle brought to her singing of "La Traviata" a richness and fullness of expression that were new to many a listener, a distinct sense of style, and a remarkable skill in execution. Her "Ah! fors è lui" and the "Sempre libera" were as thrilling as anything we have listened to in the opera house in years. Her high C was true to pitch and brilliant. Of course, she does not inject into the finale a high E Flat and we are grateful for that. Verdi never wrote that lofty note, which is so often displayed by coloratura sopranos. The aria does not need it

In the second act, her duet with Mr. de Luca, the finest Giorgio Germont we have ever known, was beautifully conceived. Her "Dite alla giovane" was moving and deeply felt.

Histrionically the part was carefully worked out, always intelligent in projection. It was appealing, full of pathos. Miss Ponselle looked charming, too. Perhaps she was not fragile enough; for the role is a delicate one, without the part of the

rather than a tragic one.

The audience gave her ovations when she came out after the various acts. It was a real triumph for a singer, who has won her way from her debut in 1918 as Leonora in "Forza del Destino" to the top rank of Metropolitan prima donnas. And that is an achievement.

Mr. Lauri-Volpi's Alfredo showed

Mr. Lauri-Volpi's Alfredo showed that his noteworthy vocal gifts are not meant for the lyric music of this opera. Power is not needed here, but a feeling for the classic line is a prerequisite. That Mr. Lauri-Volpi does not possess. The Misses Egener and Falco and Messrs. Paltrinieri, Gandolfi, Picco and Ananian completed the cast, all in familiar parts.

Mr. Serafin conducted admirably, at times with too much energy.

A. W. K.



© Edmund Harrington

Rosa Ponselle as Violetta in "Traviata" in Which She

Duplicated at the Metropolitan the Success She Made
in the Role at Her First Appearance in It at Covent

Garden Last Spring

POURTEEN performances of opera during the past fortnight brought forward for the year Verdi's "Rigoletto" and Wagner's "Götterdämmerung." The remainder of the works were repetitions.

"Lohengrin" on Jan. 5 had Dorothee

"Lohengrin" on Jan. 5 had Dorothee Manski as Elsa for the first time here. Mme. Manski was an eleventh-hour substitute for Gertrude Kappel, singing effectively and acting with finesse. The remainder of the cast under Mr. Reidel was familiar.

was familiar.

The first "Rigoletto" on Jan. 7 also marked Lily Pons's first appearance as Gilda. Mme. Pons repeated her triumph made four days previous at her American debut. She not only sang very beautifully but acted with much charm. Mr. Danise is not the company's best Rigoletto. Mr. Tokatyan was an adequate Duke. The lesser roles were filled by Mr. Pinza, Mmes. Bourskaya, Egener, Tomisiani and Falco, and Messrs. D'Angelo, Picco, Bada and Gandolfi. Mr. Bellezza conducted.

"Boccaccio" was sung twice with the identical cast, once at a a special benefit matinee on Jan. 9 and again on Jan. 14.

A Substitute "Gioconda"

Verdi's "Luisa Miller" announced for the evening of Jan. 9, had to be changed to "Gioconda" owing to the illness of Rosa Ponselle. The Ponchielli work had Leonora Corona in the name part and Mr. Tokatyan was the Enzo. Others in the cast included Mme. Petrova and Messrs. De Luca, Pasero and Gandolfi.

In the performance of "Walkure" on Jan. 10, Elisabeth Ohms made her

entry for the season as Brünnhilde, and Siegfried Tappolet as Hunding. Grete Stueckgold made a last moment substitution as Sieglinde in place of Gertrude Kappel. The remainder of the cast included Karin Branzell as Fricka and Messrs. Laubenthal and Schorr as

Siegmund and Wotan. Mr. Bodanzky conducted. "Aida" was sung the same night with the same cast as on New Year's Day.

"Faust" Given

"Faust" was given in place of "Romeo and Juliet" on Jan. 12. Mme. Mario as Marguerite and Henriette Wakefield as Marthe were the only singers heard in the previous performance on Jan. 1. Mr. Martinelli sang the name part; Mr. Rothier, Mephistophélès; Mr. De Luca, Valentine; Gladys Swarthout, Siebel; and Mr. Ananian, Wagner. Mr. Ananian, Wagner. Mr. Hasselmans again conducted. On Jan. 15 "Preziose Ridicole" and "The Fair at Sorochinzy" were repeated with the familiar casts.

"Götterdämmerung," having its first hearing of the season on Jan. 16, was excellently sung by Elisabeth Ohms as Brünnhilde; Rudolf Laubenthal as Siegfried; Mr. Tappolet as Hagen; Mr. Schützendorf as Alberich; Mme. Manski as Gutrune and Karin Branzell as Waltraute. The Norns were Mmes.

Petrova, Wakefield and Manski, and the Rhein Maidens, Mmes. Fleischer, Wells and Telva. Mr. Bodanzky conducted. The performance was an interesting one and was applauded throughout by a large audience.

A Matinee "Carmen"

A matinee "Carmen" on Jan. 17 had, with the exceptions of Mmes. Jeritza and Flexer and Messrs. Martinelli, Picco and Bada, an entirely different cast from the performance last month. Nanette Guilford was Micaela, Charlotte Ryan, Frasquita; Mr. Basiola, Escamillo; and the lesser roles were sung by Messrs. D'Angelo and Gabor. Miss Guilford's Micaela was well sung and appropriately acted.

"Hänsel und Gretel" and "Pagliacci" were given the same evening. In the former, Mr. Ludikar replaced Mr. Schützendorf as Peter. Otherwise the cast was the familiar one. In the latter Miss Vettori sang an appealing Nedda to the Canio of Edward Johnson who reentered the company at this performance and made his customary success in one of his best parts. Claudio Frigerio, elevated from the role of Silvio to that of Tonio, won five curtain calls and demonstrated that he is fully equipped for leading parts. Mr. Reidel conducted the German work and Mr. Bellezza the Italian one.

Sunday Night Concerts

The Sunday Night Concert on Jan.

11 had Mme. Jeritza as a special item.

The Viennese prima donna sang Brünnhilde's Call and song groups, be
(Continued on page 105)



JAN SMETERLIN

PIANIST

"A true virtuoso. Mr. Smeterlin's skill is fabulous."— Chicago Daily News.

"A pianist of unusual merit—rich musical tone—full-ness of organ splendor."—
New York Sun.

"An artist of sensibility—played with due simplicity and loveliness of tone."—Olin Downes, New York Times.

"Astonishing technical and interpretative achievements."
—South Bend Tribune.

"Displayed a glittering technique."—Oscar Thompson, New York Evening Post.

"Lovely singing tone—delicate touch and exquisite shading—dazzling precision."—Tulsa Daily World.

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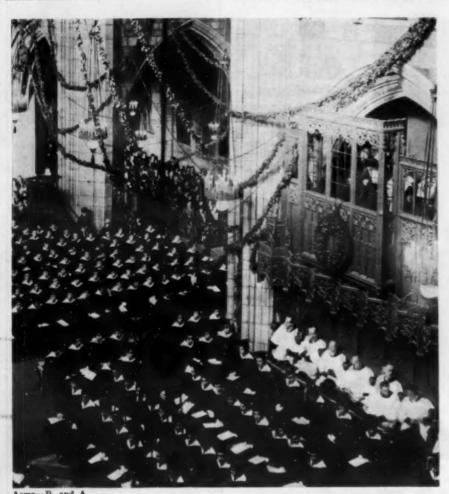
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GEORGE ENGLES, Managing Director

Mass by Pietro Yon Sung by Choir in Special Service at St. Vincent's



A View of the Church of St. Vincent Ferrer, New York, of Which Constantino You Is Organist and Choirmaster, Showing the Large Chorus Which Performed Pietro Yon's Mass "Regina Pacis" on Jan. 11

O N Sunday morning, Jan. 11, a brilliant musical service was given at the Church of St. Vincent Ferrer by Constantino Yon, organist and choirmaster of this church. The performance, at eleven o'clock, was a hearing of Pietro Yon's mass "Regina Pacis," sung by a choir of 520 women's voices, 30 men's voices and organ.

The young ladies who took part in the work were all from the College of Mount Saint Vincent, where Mr. Yon has charge of the music. They were prepared by him with painstaking care and revealed in their singing of the composition, one of Mr. Yon's brother's finest works, both excellent tone quality and splendid ensemble. Mr. Yon was complimented after the inspiring performance on his successful interpretation of this truly devotional music by so large a chorus.

Leopoldine Damrosch and Sidney Howard Wed

Leopoldine Blaine Damrosch, daughter of Walter Damrosch, and Sidney Coe Howard, noted American dramatist, were married on Jan. 10. The ceremony, which took place at the conductor's home in New York, was performed by the Rev. Frank Damrosch, Jr., a cousin of the bride.



Lillian

GUSTAFSON

Soprano

"Mellow, smooth voice and fluent style were heard to advantage in her charming solos,"

-W. J. Henderson, New York Sun

"Displayed a soprano voice of freshness and unspoiled charm. The audience obviously liked her, and registered their opinion in no uncertain terms."

-Deems Taylor, New York World

Concert Direction

G. A. BALDINI, 11 W. 42nd St., N. Y.

SOKOLOFF GIVES WAGNER PROGRAM

Hofmann and Kipnis Are Heard with Cleveland Orchestra

CLEVELAND, Jan. 20.—Alexander Kipnis, bass of the Chicago Opera, was the first singer to appear this season as soloist with the Cleveland Orchestra. Mr. Kipnis sang King Mark's monologue from "Tristan and Isolde," the "Song to the Evening Star" from "Tannhäuser," and Hans Sachs's Monologue from "Meistersinger" in the annual all-Wagner program in Masonic Hall on Dec. 26 and 27, Nikolai Sokoloff conducting.

Hall on Dec. 26 and 27, Nikolai Sokoloff conducting.

The Prelude and Love-Death from "Tristan" was the high point of interest in the concerts, which included also the Overture to "Flying Dutchman," the "Good Friday Spell" from "Parsifal," the Bacchanale from "Tannhäuser," and "The Ride of the Valkyries." The concerts were exceptionally well attended. The soloist was received with enthusiasm, and the orchestral playing was of a high quality. Hearing the music of Wagner as conducted by Mr. Sokoloff with the Cleveland Orchestra at its present perfection was a gratifying experience.

"Chanticleer," a festival overture by Daniel Gregory Mason, opened the tenth pair of concerts in Masonic Hall on Jan. 2 and 3. Mr. Mason was a guest at the concerts and on Sunday lectured at the Cleveland Museum of Art on "The Psychology of Musical Form."

Mr. Sokoloff carried on the high performance of the concerts of the previous week. In the second half of the program, devoted to Tchaikovsky's Fifth Symphony, he conducted with superb conviction. The playing of Wendell Hoss, solo French horn, in the second movement, was especially commended by both audiences, the performer being brought to his feet by Mr. Sokoloff to bow. Patrons of these concerts were reminded of earlier days, in the beginning seasons of the Cleveland Orchestra, when Mr. Sokoloff gave the same fine reading of this symphony, but had not yet brought his band to its present state of precise and flexible response.

Josef Hofmann made his sixth appearance with the Cleveland Orchestra in this program, playing Chopin's E Minor Concerto in his accustomed superb manner. Mr. Hofmann's name on the bill brought out two capacity houses

Hugh Alexander, organist of the Fourth Church of Christ Scientist, gave a recital at the Cleveland Museum of Art on Sunday afternoon, Dec. 28. The program was made up of music by Bonnet, César Franck and Bach.

MARGARET ALDERSON



KARL PHYLLIS KRAEUTER

IN SOLO AND JOINT RECITALS

CONCERT MANAGEMENT ARTHUR JUDSON

NATIONAL MUSIC LEAGUE

Steinway Building, New York

London Feels Revival of Real Taste for Musical Worth

(Continued from page 28)

amount of public interest will be aroused. On the other hand, perhaps we shall find that the move has been made too late, that the period when we might have been susceptible to Mahler's works was about ten years ago. In any case, the revival is not unlike the attempted creation of a fashion, such as the divided skirt or the dustman's hat, by a powerful firm.

It cannot be said that English concert-goers have suddenly become interested in Mahler's music, for the simple reason that they have never had the opportunity of hearing it. As for the Mahler problem, I suppose it is true to say that the general English public is unaware that there is such a thing. Not even the Amsterdam Festival could persuade us to devote a little time to the study of his works. Now that we have heard "Lied von der Erde" and other works, I doubt very much whether this attitude will be changed. It is no more reasonable to expect a sudden enthusiasm in England for Mahler than to expect a vogue for Elgar in France.

vogue for Elgar in France.

I have suggested that the move on behalf of Mahler's music is about ten years late. This refers to the select audiences rather than to the general musical public (nowadays more general than ever)—the public that is represented at the "Proms." For that public, the move is perhaps ten years too soon. We have to remember that the "Promenader" has not yet finished with Wagner; and in spite of the fact that Mahler is greatly indebted to Wagner, his musical thinking is always personal and uncompromising. It is difficult to see where the "Promenader" would find a touchstone.

Wagner Holds Popularity

The Wagner fashion in this country is a remarkable thing. Everybody knows what the Wagner nights are like during the "Prom" season. Seeing that Bach, Beethoven and more lately Brahms, have enjoyed periods of popularity at these and other concerts, it might have been supposed that these fashions existed at the expense of the Wagner nights. But no; there has been no falling away at Wagner concerts, and when Sir Henry Wood gave a short season at the Coliseum—thereby drawing part of the music-hall public—and audiences were invited to choose programs, Wagner was again by far the most popular composer.

The extraordinary thing is that this Wagnerian phase does not apply merely to one class. In spite of increased prices, Covent Garden is always filled from stalls to roof for performances of "The Ring." Between the long-standing queue and the box subscribers, practically every class of music-lover is represented. It would be easy to understand the popularity of Wagner with the gallery, if the boxes and stalls

had finished with him.

All the fashions that I have noted are likely to be modified during the next few years if orchestral societies continue their present activity. It is not possible or even necessary to fore-tell what changes of taste will take place, but it is my own opinion that audiences will become more catholic in appreciation.

The programs of the National Orchestra, which the B. B. C. has made into one of the best in Europe, have been admirably chosen in that they have enabled ordinary people to hear all kinds of music without unduly confusing them. But it must not be supposed that the National Orchestra is alone in the field. The re-organized



Sir Hamilton Harty, Conductor of the Hallé Orchestra of Manchester

London Symphony, which like the B. B. C. Orchestra has abolished the vicious system of allowing musicians to employ "deputies," or substitutes, has given some very good performances under Mengelberg, even if that conductor's interpretations have been very much questioned in certain instances. Then again, the ancient and honorable Royal Philharmonic Society has shown considerable enterprise in the choice of its programs, although the policy of inviting a number of conductors has not made for the stability of this orchestra.

chestra.

The advantage of a permanent conductor has again been shown at the London concerts given by the Hallé Orchestra of Manchester, under Sir Hamilton Harty. When the B. B. C. organized its orchestra, Sir Hamilton had some hard and bitter things to say about the methods employed by the corporation. His criticisms were not so well received as his concerts, at one of which he again championed Berlioz in a splendid performance of the "Messe des Morts."

New Native Works Heard

To the recent native works which I have already named, these also should be added as being of importance: the Second and Third Symphonies of Arnold Bax, Holst's Concerto for two violins, Arthur Bliss's "Morning Heroes" and Vaughan Williams's "Job." The last two I discussed in a former article. There was also Delius's Third Sonata for violin and piano, which was given a first performance by May Harrison and Arnold Bax. And (I had almost forgotten this) for the last Brass Band Championship, Elgar composed as a test piece, a four-movement Suite and thereby, it is to be hoped, gave an impetus to the writing of original music for this medium.

inal music for this medium.

A reference to the death of Philip Heseltine ("Peter Warlock") must be the sad postscript to this article. His songs, his carols and his "Capriol" Suite revealed him as a composer with a fastidious touch and a most original quality of imagination. His scholar-

ship, too, although frequently provocative, was well-founded and well expressed.

His book on Delius and another (written with Cecil Gray) on Gesualdo are the best examples of his research and criticism. He died at a time when, although complaining of a weakening of creative force, he might well have been entering upon a new period of activity.

WRITES COMIC OPERA

Eleanor Marum Completes Score of "Arabian Nightingale"

Eleanor Marum, soprano and composer, has recently completed a comic opera entitled "The Arabian Nightingale," to a book by C. Berenda Weinberg. Miss Marum was obliged after her New York recital of last season to cancel her concert engagements due to a prolonged illness, but is continuing her concert work this season.

her concert work this season.

The composing of her comic opera occupied her considerably during the Summer and Autumn. Her songs "Stars" and "Chinese Nursery Rhyme," which she introduced last season in manuscript at her New York recital, will be published this year. Among her best known songs are "My Heart Is a Lute," "Roses," "Nocturne" and "There Is Pansies."

Washington String Quartet Organized

WASHINGTON, Jan. 20.—The Washington String Quartet has been organized by George Sklar, viola player of this city, who was formerly resident in Philadelphia. The other members of the quartet are Harry Cherkassky, first violin; Oscar Levine, second violin, and Anthony Finelli, 'cello.

ORCHESTRA FORMED

Eisler to Conduct Newly Founded New York City Symphony

The formation of the New York City Symphony Orchestra, to give a series of concerts under the baton of Paul Eisler, formerly of the Metropolitan Opera, was announced on Jan. 10. The orchestra now has seventy-five members, and it is intended to add twenty-five more. F. R. Baranblatt will be the manager.

No details were given as to the number of concerts planned or the hall where they will be given.

Mr. Eisler said that the new orchestra "will function as a civic enterprise, since its purpose is to spread the gospel of classical music among a vast public at nominal admissions ranging from twenty-five cents to \$1.50." Its purpose is "to do educational missionary work among the growing number of music-lovers and students."

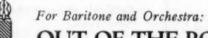
To this end, concerts will be given in the colleges and high schools of New York and vicinity, it was announced.

League of Composers to Present New American and European Works

The composers' concert to be given by the League of Composers at the Art Centre on Sunday afternoon, Feb. 1, will introduce several new works. These will include trios by William Dinsmore and Andrey Illiashenko, piano works by Waldimir Vogel and a Suite for viola and clarinet by Nicolas Berezowsky. The participating artists will be Harry Cumpson, pianist; Wolfe Wolfinson and Joseph Coleman, violinists; Willem Durieux and Julian Kahn, 'cellists, and Alexander Pripadcheff, clarinetist.

RECITAL SONGS

MARSHALL KERNOCHAN



OUT OF THE ROLLING OCEAN

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(Walt Whitman)

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SONG OF YLEN WANDER CHILD

For tenor:

A SAILOR SINGS YOU'LL LOVE ME YET

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PLAN MUSIC CAMP IN MAINE CENTRE

Noted Educators Support Project for Outdoor Summer Study

PORTLAND, ME., Jan. 20 .- A Summer training camp for young musicians will be opened this year, under the auspices of the Eastern Music Camp Associa-tion, on a plot of 168 acres, in the town of Sidney on Lake Messalonskee, amid beautiful surroundings.

Offices have been opened here recently by the organization, with J. A. McArt of Boston in charge. David C. King, formerly head of the school music department of the Oliver Ditson Co., has been appointed field director of the association and will lead the work of the various committees throughout the State. George F. West is chairman of the finance committee. Prominent people throughout the State, headed by Governor aind Mrs. William Tudor Gardiner, have enthusiastically endorsed the proposed camp.

Because of the interest already shown, the workers feel justified in expecting a full enrollment of 200 students for the opening of the camp on July 1 next.

The term, extending over eight weeks, will close on Aug. 26. Already students from eight of the eastern States as as one from Colombia, have applied for enrollment.

The camp will be conducted along the same lines as the National Music Camp at Interlochen, Mich., established three years ago. It is designed for boys and girls of high school age, of recognized musical ability, and provides opportunity for orchestra and band ork as well as chorus singing. Chamber music groups will also be formed. An enrollment fee of \$300 covers all such expenses, such as board and instruction, as well as the many recreational features.

A dining hall seating 300 has already been constructed. Also to be erected are a large administration building, an amphitheatre with a modern orchestral shell and seating arrangements for 5000, and seven lodges to accommodate boy students. The girls will be housed in a large building on the other side of the grounds. A half dozen practice rooms will also be built.

Notables Sponsor Project

Dr. Walter Damrosch of New York has consented to become the honorary president of the association. The offiinclude: president, Dr. Victor L. cers include: president, Dr. Victor L. F. Rebmann, director of the West-chester County Junior Festival; first vice-president, Dr. Will Earhart, director of music, Pittsburgh, Pa.; second vice-president, Dr. Peter W. Dykema, New York, professor of music education, Teachers College, Columbia University vice president, and president and pr versity; vice-president and musical di-rector, Francis Findlay, Boston, head of the school music department, New England Conservatory of Music. The board of directors not yet completed, includes the name of M. Claude Rosenbery, Harrisburg, Pa., State director of music.

Harry E. Whittemore, director of music in Somerville, Mass., will be dean. Faculty members will include Mr. Findlay, director; Walter H. But-terfield, director of music in Providence, R. I., as choral director; and Lee M. Lockhart, supervisor of instrumental music, Pittsburgh, who will lead the band.

The advisory board will include prominent music and general educators of the East.

Among noted musicians who have signified their willingness to assist as guest conductors are Dr. Damrosch, Dr. Howard Hanson, and John Philip Sousa. Arrangements are being made for musicians of some of the eastern symphony orchestras to give instruction in the various classes of instru-ments to the camp students during the

New Opera Company Founded in Los Angeles

Los Angeles, Jan. 20.—A new opera company, to be known as the Civic Grand Opera Association of Holly-Grand wood, has been organized here, with Allan Cahill and Edwin Bower Hesser as co-directors. A series of eight performances is announced for Wednesday nights, beginning on Jan. 14, in the Wilshire Ebell Theatre. "Rigoletto" will inaugurate the series, with "Pagliacci" and "Cavalleria" scheduled for Jan. 28.

The directors expect to build up a permanent opera organization on the West Coast, utilizing resident artists. The productions will be in keeping with the size of the auditorium stage and with the resources of the company. One of the most important features the plan is to present opera in the Greek Theatre in Griffith Park next Summer. H. D. C.

Premiere of New Version of Hindemith Work Scheduled for Königsberg

BERLIN, Jan. 10 .- Paul Hindemith has revised his work, "Das Nusch-Nuschi," to a text by Franz Blei. The premiere of the new version is sched-uled to be given at the Königsberg Opera on Jan. 22. The work is to be conducted by Werner Ladwig.

OUEBEC CITY GIVES \$200,000 FOR HALL

Senator Promises \$500,000 More for Canadian Auditorium

QUEBEC, Jan. 20.—The City Council has voted to contribute \$200,000 toward the cost of a new concert hall, to be built on Place Montcalm. Fifty thousand more is promised by Senator Webster.

Special ceremonies marked the sixtieth anniversary, in 1930, of the Académie de Musique. Prominent among those in attendance was Gus-tave Gagnon, the only surviving member of the original founders. Other notable guests were his son, Henri Gagnon, organist at Notre Dame and the Académie's president, and Frédéric Pelletier, vice-president, who is critic of Le Devoir. Also in places of honor were Arthur Letondal, Alexandre Gilbert, Joseph Saucier, J. Arthur Bernier, Arthur Laurendeau, Albert Chamberland, Omer Letourneau and Emile Larochelle.

June is the month in which the Prix d'Europe is awarded. This prize consists of a yearly award of \$3,000 for study in Europe. It is open to pianists, cellists, violinists, organists and singers. Past winners have included Léo-Pol Morin, Omer Letourneau, Wilfrid Pelletier, Rev. Alphonse Tardif and Conrad Bernier.

The Ladies Musical Club announces the following artists for 1931: John Goss, baritone; Madeleine Grey, so-prano, and Nathan Milstein, violinist. Artists already presented by the Club have been the Compinsky Trio; Sarah Fischer, soprano; Samuel Garrick, pianist; Felix Salmond, cellist, and the Lener String Quartet.

Laval University's School of Music



Henri Gagnon, President of the Académie de Musique in Quebec and Organist of Notre Dame

soon to be established in a new building.

Orchestral activities have been de-layed by the illness of J. Robert Talbot, leader of the Quebec Symphony. F. J. Brassard

Manager and Faculty Member of New England Conservatory Honored

Boston, Jan. 20 .- At a recent meeting of Alpha Chapter, Kappa Gamma at the New England Conservatory of Music, Ralph L. Flanders, general manager of the conservatory, was elected to honorary membership, and Jesus Maria Sanroma, pianist and member of the faculty, to associate membership. Among other honorary members of this fraternity, which had its origin at the conservatory several years ago, are Ignace Paderewski, George S. Eastman, Harold Bauer. Pablo Casals, Ossip Gabrilowitsch, and Philip Hale.

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BRUCE SIMONDS

Critical comments of recitals this season in Boston and New York

Boston Herald, Nov., 1930

"A young pianist of exquisite sensibility, admirable intelligence and fine taste, endowed with a nimble and delicately responsive technique. It has been pleasant to notice in Mr. Simonds a steady growth. He has added an element of boldness and brilliance—even where needed, of harshness—by virtue of which he becomes even an exciting pianist. . . . An imaginative and interpreta-... An imaginative and interpreta-tive gift out of the ordinary caused his treatment of three preludes of Debussy to be invested with an exquisite appropriateness that no mere literal reading of the notes could

Boston Transcript, Nov., 1930

"To the Fantasia, he brought limpid tone that diffused light. It bept the line; it sang the phrases with sensi-tive modulations and shadings along the way. From transition to transition Mozart's design expanded trans-parently, radiantly, in the imper-sonal loveliness that was 'very per-sonal' to Mozart."

New York Sun, Dec., 1930

"Complete master of his mechanical problems, he was able to concern himself with the poetry of his inter-pretations. Of his technic, his tone and his musicianship there was no questioning.

New York Evening World, Dec., 1930

"Rich imagination in the applica-"Rich imagination in the applica-tion of color and an ingratiating steadiness of rhythm were particu-lar attributes always prominently to the fore. . . Firm pulsating rhythms, clear outlining of the con-trapuntal pattering and a facile overcoming of all technical difficul-ties raised Mr. Simonds' Bach play-ing to a plane above the average."



Brooklyn Eagle, Dec., 1930

"It was singularly sound, well-rounded and convincing pianism, springing from a sensitiveness to the emotional content of the music performed, controlled by a mind which took into account the intellec-tual factors of form and style, and based upon a splendid technique."

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Steinway Piano



A View of Weimar as It Appeared During Bach's Residence There in the Early Years of the Eighteenth Century. Castle, Where He Was Organist of the Court Chapel, Is Seen at Centre

Bach at Weimar

(Continued from page 10)

der that he might go to another position.

With the termination of the Weimar years, Bach abandoned his official functions as an organist, just at the time when his fame as a player was at its highest. Cothen and Leipzig later knew him as a composer of chamber and liturgical music.

is a peculiar coincidence which places Bach's Weimar dwelling within the wall of the Hotel Erbprinz, for this hostelry has had a long and honored career and cherishes associations unique even in Germany, that land of hospitality for the traveler. During the golden days of the town, whenever a person of note came to the town, he always made it a point to stay at the Erbprinz. It was then, as it is now, an inn where warm hospitality and real comfort awaited the traveler.

A Famous Hostelry

Here, in 1848, Liszt met Wagner as he fled from the Dresden revolution, and the foundations of their friend-ship were firmly laid. Liszt afterward wrote to a friend: "Richard Wagner, Kapellmeister from Dresden, has been here at the town inn; here is a man of such transcendent genius as to assure a new era for German art." Here Berlioz stayed at different times when he came to Weimar to hear his complayed under the direction of his friend Liszt. Here Carl Maria von Weber halted for a brief respite in the midst of one of his busy concert tours, in a vain attempt to regain some of his fast waning strength. Here Schiller and Goethe often stayed during their journeys to and from Wei-mar, and the inn was the scene of many a gay celebration of their triumphs. Napoleon in 1807 received the town counsellors here while en route to Frankfort

Wagner, Paganini, Schiller,

Napoleon, Berlioz, Goethe—and now Bach. The Erbprinz needs to make no apologies for this latest addition to its roll of honor!

Holiday Traditions in Bach's Church

LEIPZIG, Jan. 5.—Christmas eve is hallowed by a special tradition for the Thomas Church in Leipzig. For that night brings the annual Christmas motettes of the renowned "Thomaner," the choir of the historic edifice.

Here the great Johann Sebastian Bach once sat at the organ, wearing the long peruke so familiar from his pictures, and played his wonderful chorales. Today Günther Ramin, the church organist, wears worthily the mantle of his great predecessor, whose compositions make up the program of the traditional Christmas eve concerts. One hears the medieval Christmas lullaby, "Joseph, lieber Joseph mein," old Bohemian Christmas songs, among them "Freu' Dich, Erd' und Sternenzelt," and the jubilant "In dulci jubilo," and many other songs that were sung in this historic church two centuries ago. The clear voices of the choir boys ring through the vaulted arches like the voices of angels. No one who has attended these services will ever forget

In addition to this traditional song service, the Thomaner sing every Friday evening at 6 o'clock and every Saturday afternoon at 2.30 the motettes that are associated all over the world with the Thomas Church. Admission is free. The members of the choir, 60 in all, are trained in the Thomas School, which was founded, in connection with a boarding school, together with the church in 1212, or more than 700 years ago. One of its most famous pupils was Paul Fleming, composer of sacred

songs and the most important lyric poet of the seventeenth century, was born in 1609 and died in Hamburg in 1640. Only boys with special musical gifts are accepted in this school, which carries on the traditions of the noblest church music. The present cantor or head teacher and conductor is Professor Karl Straube.

The most famous of the long list of cantors of the Thomas Church was Bach, who filled the post from 1723 until his death in 1750. His great sacred compositions were first heard here. Strangely enough, he was interred not in the Thomas Church but in the Church of St. John (Johanniskirche).

The Thomas Church is one of Leip-zig's two oldest churches. The foundawas laid, as already said, in 1212, but little remains of the first structure. The choir dates from 1356, and the fundament of the tower also dates from earliest days, but the tower itself was erected in 1537. The whole church was thoroughly renovated in the years 1885 to 1889. One tragedy is connected with the church's history: Margrave Dietzmann was murdered on Christmas night in 1307 in front of the altar.

Martin Luther preached his first reformation sermon in the Thomas Church, which is rich in epitaphs dating from the 16th and 17th centuries. A watchman still occupies the tower another tradition that has survived the centuries.

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for Orchestra

"Miss Branscombe conducted her own composition and was warmly ap-plauded."—New York Evening Post "After the intermission, Gena

"After the intermission, Gena Branscombe took the baton, and with elegance of style and ease of manner carried her compositions to resounding success."—Music News, Chicago "She gave the orchestra and choral bodies terse and clear indications of her intentions as conductor and several success." her intentions as conductor, and scored a favorable success."—Maurice Rosenfeld in Chicago Daily News

PILGRIMS OF DESTINY

A Choral Drama for Solo Voices, Chorus and Orchestra. Piano Vocal Score published by the Oliver Ditson Co.

"Melodius and rich in dramatic feeling, the score was shown to its best advantage at the hands of its composer, who elicited all the poesy and lyricism with which she has endowed it."—Musical America

"'Pilgrims of Destiny' was a thrilling close to a glorious program of American women composers' compositions before an audience made up of diplomatic, official, and social Washington, which rose en masse to give ington, which rose en masse to give Miss Branscombe such a demonstration as she so rightfully deserved. This stirring composition was beautifully rendered, the chorus responding to the inspirational directing of the composer with great enthusiasm." composer with great enthusiasm. The Bulletin, Washington, D. C.

THE DANCER OF FJAARD

A Short Cantata for Women's Voices and Chamber Orchestra. Piano Vocal Score published by the Arthur P. Schmidt

"Miss Branscombe conducted effective composition with s effective composition with skill, energy, and fine musical understanding."—Musical Leader
"The three numbers of Miss Brans-

combe's were the most dynamic and arresting on the whole program, and in response to her leadership the chorus gave these works a great deal of vividness, character, and conviction."—The Express, Easton, Penn.

THE PHANTOM CARAVAN

For Men's Voices and Chamber Orches-ra. Piano Vocal Score published by the Theo. Presser Co.

"Miss Branscombe gave them of her zest, by conducting with electric personality."—The Times, Washing-

personality."—The Times, Washington, D. C.
"Miss Branscombe conducted the performance, in which the chorus and orchestra acquitted themselves in a manner worthy of the work in hand. At its close the audience manifested its hearty appreciation by prolonged applause." applause."

— Daily Eagle, Lawrence, Mass.

Music in Philadelphia

(Continued from page 84)
alto solo, the "Song of Destiny" and the
"Four Serious Songs" which Mr. Norden is arranging for chorus and orchestrating. Lillian H. Fraser will be
the soloist and the accompaniments will
be played by a large group from the
Philadelphia Orchestra.

In the imposing series of Sunday night recitals sponsored by the Penn Athletic Club, Paderewski, Elisabeth Rethberg, Nelson Eddy, Beniamino Gigli, Kathrym Meisle and others have been heard. The list contains notable attractions such as Bartlett and Robertson, in two-piano recital, with Dino Borgioli as assisting artist, Jan. 25; Richard Crooks, Feb. 8; Maria Jeritza,



Clora Barnes Abbott, Chief of Philadelphia's Municipal Bureau of Music

Feb. 22; Madeleine Grey, singerdiseuse, and Nathan Milstein, violinist, March 8; José Iturbi, March 22; Ruth Page, March 26; and Maria Kurenko, soprano, and Gregor Piatigorsky, 'cellist April 12

Horace Alwyne, director of music at Bryn Mawr College, is concluding this week his series of three lecture recitals, in the junior ballroom of the Ritz-Carlton, for the Modern Club.

Municipal Music

The Philadelphia Bureau of Music of the municipal department of public welfare is sponsoring again this year sight-singing classes in various parts of the city, under the direction of Anne McDonaugh, and the Municipal Amateur Orchestra, directed by Adolph Vogel formerly of the Philadelphia Orchestra, as part of its numerous activities. Each of these gives seasonal programs. The bureau is also giving a series of free Sunday afternoon concerts by vocal and instrumental soloists, string quartets and other combinations. These are held in the foyer of the Academy of the Fine Arts and are

very largely attended. The bureau is also one of the strongest forces co-operating in the Summer concerts of the Philadelphia Orchestra, handling the bulk of ticket selling. Clara Barnes Abbott is chief of the bureau and Helen Pulaski Innes is the assistant chief.



Helen Pulaski Innes, Assistant Director of the Municipal Bureau of Music

A series which is always eagerly anticipated is that of the Wednesday Evening Musicales of Nelson Eddy, of the former Civic Opera Company, in the Warwick ballroom. His remaining programs this season will be on Feb. 11 with the co-operation of the Philips-Jenkins Quartet, with Virginia Snyder at the piano; March 4 with Marjorie Fulton, violinist, and April 1 with Geoffrey O'Hara, composer and pianist.

Geoffrey O'Hara, composer and pianist. Frances McCollin is continuing throughout the period of the orchestra season her talks on the current programs. This year she is giving three series, one immediately preceding the Friday afternoon concerts, in the music room of the Art Alliance, and the others on preceding Tuesday evenings and Thursday afternoons at her residence studio.

Numerous other organizations give Spring concerts, among them the Fortnightly Club, under the direction of Karl Schneider; the Choral Society, Henry Gordon Thunder, conductor; the Frankford Symphony, J. W. F. Leman, conductor; the Atlantic Choral Society, the Tioga Choral Society, the Orpheus Club, the A Cappella Choir, and the

Fellowship Club.

The second season of the Summer concerts of the Philadelphia Orchestra, with Arthur Judson, manager, Louis Mattson, assistant manager, and Alexander Smallens, general conductor, and with guest conductors at various intervals, will continue along the lines of the opening season. They will be given in the natural amphitheatre in Robin Hood Dell in Fairmount Park



Helen Ackroyd-Clare, President of the Philadelphia Club

and will be priced very modestly, to make them available very widely. The opening will probably be in July and the season will extend past Labor Day.

Hans Lange Quartet Heard in Series of Henry Street School

The Music School of the Henry Street Settlement gave the third of six educational chamber music concerts at the Playhouse, 466 Grand Street, the evening of Jan. 18. The program was given by the Hans Lange String Quartet, composed of Hans Lange, first violin, Arthur Schuller, second violin, Zoltan Kurthy, viola, and Percy Such, 'cellist. The program included works by Haydn, Beethoven and Ernest Bloch.

Durieux Ensemble Heard at Beethoven Association Rooms

The Durieux Ensemble, a group of young artists under the baton of Willem Durieux, gave a musicale at the Beethoven Association club rooms on the evening of Dec. 14. The program opened with a Concerto for strings by John Humphries, followed by the Trio of William Dinsmore, Jr., played by Naoum Blinder, Marion Carley and Willem Durieux. This trio is a work of great interest and was admirably performed by the artists. Mr. Dinsmore was present and was received with much enthusiasm after the conclusion of the number.

clusion of the number.

The final work played by the ensemble was a Suite "Salt o' the Sea," by George Stutley, a young English composer. Among those present were James Friskin, Annie Friedberg, Mr. and Mrs. Joseph Regneas, Wolfe Wolfinson, Gerald Warburg, Carl Roeder, Germaine Schnitzer, Mme. Scolnick-Kelsey, Helen Norfleet, Jacques Pillois and Louise Talma.

ANNOUNCE NATIVE WORK

"Gaelic" Symphony by Mrs. Beach to Be Given by Manhattan Forces

The Manhattan Symphony will give its fifth subscription concert in Mecca Auditorium on Sunday evening, Jan. 25. There will be two soloists at this concert, Rosa Polnarioff, violinist, will play the Paganini Concert in D. Minor, Claudio Frigerio, baritone of the Metropolitan Opera, will sing an aria from "The Masked Ball" by Verdi. The orchestral program to be conducted by Henry Hadley will include Mrs. H. H. A. Beach's "Gaelic" Symphony, No. 2, last played in New York by the Boston Symphony under Pauer in 1897.

Dr. Hadley's choral work, "Mirtil in Arcadia," will be performed by the Manhattan Choral Club and Symphony on Feb. 8. On Feb. 22 Beniamino Gigli will be the soloist with the or-

Iturbi Stops Washington Concert Until Coughing Listener Leaves

Washington, Jan. 20.— Because a woman member of the audience had a sudden coughing spell during the opening number of his concert here on Oct. 10, José Iturbi, Spanish pianist, stopped his recital until she had left the room. The concert, one of the morning musicales given at the Mayflower Hotel by Mrs. Lawrence Townsend, was attended by a distinguished audience, including Mrs. Herbert Hoover, Mrs. Edward Gann, sister of Vice-President Curtis, and several ambassadors and their ladies. The incident caused much comment here.

Joint Faculty Recital Given at Florida State College for Women

TALLAHASSEE, FLA., Jan. 20.— Etta Robertson, soprano, and Nevora Bergman, pianist, gave a faculty recital in the auditorium at the Florida State College for Women on Dec. 3. Miss Robertson, head of the voice department, sang German, Russian and English songs with artistry. Miss Bergman played the Chopin First Ballade with brilliant technique and gave Liszt and modern groups which were well received. Gladys Storrs was the accompanist for the singer.

Arlington Hall Students Give Washington Concert

Washington, Jan. 20.—The monthly concert of the School of Music was given in Arlington Hall on Dec. 4. Students participating were Jane Reynolds, Louise May, Ethel Schenck, Madeline Dawn, Shelby Keefe, Hildegarde Thompson, Florence Sanford, Mary Harris and Ruth Brown.

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Mrs. D. Hendrik Ezerman, Managing Director

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Havana Welcomes Many Visiting Artists

Henry Cowell and Abram Chasins Perform Own Concertos — Szigeti and Münz Among Recitalists— Local Orchestras in Regular Series

By NENA BENITEZ

HAVANA, Jan. 15.—Another season is already under way, and though not as brilliant as previous ones, thus far, it is proving, nevertheless, very interesting.

interesting.

Henry Cowell, American composerpianist, was presented by the Society of Contemporary Music in recitals in the salon of the Ambassador Hotel on Dec. 23 and 26. Mr. Cowell's programs were made up of his own compositions, among which "Tides of Manaunaun," "The Aeolian Harp," "Lilt of the Reel," "The Banshee," "Overtoniana" and "The Harp of Life" were received with decided favor.

Maria Muñoz de Quevedo, head of the Bach Conservatory and president of the Society of Contemporary Music of Havana, the Cuban section of the International Society for Contemporary Music, has also presented to his associates artists like Hector Ruiz Diaz, the Argentine pianist, Julian de Gray, American pianist and the charming Cuban diseuse Lydia de Rivera.

The Havana Philharmonic gave the permiere of Henry Cowell's Concerto for piano and orchestra at its regular concert on Dec. 28 in the National Theatre, with the composer as soloist.

The Philharmonic, under Pedro Sanjuán, gave its first concert for children during the past Summer. It was a great success. Jeannette Vreeland, soprano, and Edwin and Jewel Bethany Hughes, duo-pianists, are among the American artists who have appeared with the Philharmonic here in recent months. Eva Gauthier, soprano, a favorite with our public, will probably be heard this season with the same orchestra. The Board of Directors of the Philharmonic headed by Dr. Luis



The Havana Philharmonic Gave Its First Concert for Children Last Summer in the National Theatre. Here Is Pedro Sanjuan, the Conductor, with Some of the Children Who Attended the Concert

Baralt and Dr. Agustin Batista, is enthusiastic about the future of the Society.

Pro-Arte Society Active

The Pro-Arte Society is presenting a series of concerts by well known artists and ensembles. Following the concerts of the Barrère Little Symphony, Joseph Szigeti, violinist, gave a pair of recitals on Dec. 16 and 19.

The New Year began with a concert on Jan. 2, graciously given by Abram Chasins, the composer-pianist, as a memorial to Mme. Giberga, founder of Pro-Arte. Chasins played his own Concerto in F Minor, supported by the Havana Symphony under the baton of Gonzalo Roig.

A lecture on Bach was given on Jan.
7 by Maria Muñoz de Quevedo with
vocal illustrations by Natalia Aróstegui
de Suarez, Dulce M. Blanco de Cárdenas, Silverio Diaz and Maurice Labarrere.

Next in the society's list of artists

for the present season is the pianist Nikolai Orloff. Giacomo Lauri-Volpi, tenor of the Metropolitan, is scheduled for a recital in February with Alberto Sciarretti, pianist, as assisting artist. Kathryn Meisle, contralto, Gregor Piatigorsky, 'cellist, Vladimir Horowitz, pianist, and the Irma Duncan Ballet are engaged as well, by the Pro-Arte



Mme. Oria Varela de Albarran, New President of the Pro-Arte Society of Havana

Society whose new president is Mme. Oria Varela de Albarrán.

Havana Symphony Plays

The Havana Symphony, under Gonzalo Roig, gives its monthly concerts in the National Theatre. Local soloists are heard very often with this orchestra. Maestro Roig is also leader of the Municipal Band which gives open air concerts every week at the Malecón.

(Continued on page 153)

SODERO CONDUCTOR

Musical Director National Broadcasting Co. 1925-1930

Mr. Sodero's activities included grand opera, symphonic concerts, operatic concerts, light opera, oratorio.

Composer of the Opera "OMBRE RUSSE," Broadcast May, 1929, over N. B. C. Network; Repeated January, 1930, over N. B. C. Network. Produced at Teatro La Fenice, Venice, June, 1930, with outstanding success.

Mr. Sodero's compositions have been played by Metropo'itan Opera House Orchestra and the New York Philharmonic Orchestra.

Songs sung by Muzio, Easton and others.

Conductor, Italian Orchestral Society of New York

Conductor, Henry W. Savage Grand Opera Co.

Conductor, Edison Phonograph Co., 1913-1925 [During Mr. Sodero's directorship over 10,000 records were made under his baton.]

JOSEPHINE

FORSYTH

Soprano

In her original recital Lyric Thoughts of Twilight

Josephine Forsyth is a singer whose beautiful soprano voice quickened music lovers into enthusiastic demonstrations of approval, and won encore after encore.—Louisville Times.

An interpreter of charm, variety, color and power is Josephine Forsyth. Her program was studded with originality.

—Stamford Advocate.

She has the power of interpreting each song in such an inimitable manner as to hold her audience, both young and old, enchanted at the time and with a memory of the songs lingering long after.—Greenwich Press.

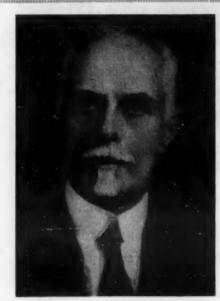
Season 1931-32 Now Booking



Diversity Adds Keen Interest to Brooklyn Events



Ole Windingstad, Conductor of the Recently-Organized Symphony Society of Brooklyn



R. Huntington Woodman, Leader of the Woodman Choral



New York Federation of Music Clubs and Director of the Brooklyn Philomela

Brooklyn Hears Own Orchestra



William Armour Thayer, Conductor of the Apollo Club

By FELIX DEYO

BROOKLYN, Jan. 20.—A diversified list is calendared for the remainder of the season. These events are to be held at the Academy of Music, with the exception of the Little Theatre Opera productions and the monthly concerts sponsored by the Brooklyn Free Musical Society

Local choral societies, as usual, contribute their share of musical interest. The Apollo Club, conducted by William Armour Thayer, has two remaining concerts, on Feb. 24 and April 28. The Chaminade Club, with Emma Richardson Kuster as conductor, sings on March 11 and April 15; the Morning Choral, Herbert Stavely Sammond, conductor, on April 21; the Woodman Choral led by R. Huntington Woodman, on March 26. The season's conman, on March 26. The season's con-cluding Mundell Club events are scheduled for Feb. 13 and March 20. A concert by the Big Six Glee Club occurs on March 8.

New York Philharmonic-Symphony concerts on the Sunday afternoons of Feb. 1 and 22 will be conducted by Bernardino Molinari, the season's series being concluded by Arturo Toscanini on March 22. Serge Koussevitzky and the Boston Symphony have three re-maining concerts on the Friday evenings of Feb. 5, March 6 and April 10.

New Symphony Society

The recently organized Symphony Society of Brooklyn, Ole Windingstad, conductor, has popular-price concerts scheduled for Feb. 8, March 1 and 29, and April 12.

Three of the season's ten Metropolitan Opera visits remain; dates are Feb.

14, March 7 and 24.

The recital calendar lists appear-

ances of Sergei Rachmaninoff, Mischa Elman, Beniamino Gigli, Alfred O'Shea, Wigman and the Fisk Jubilee

Revivals of Donizetti's "Don Pas-quale" and Bach's "Phoebus and Pan" (Continued on page 123)

BROOKLYN, Jan. 20.—For the second concert of its first season, given in the Academy of Music on Sunday after-noon, Jan. 18, the Symphony Society of Brooklyn, Ole Windingstad, conductor,

presented an ambitious program including Brahms's First Symphony, Richard Strauss's "Don Juan," Weber's "Oberon" Overture and Grieg's "Hol-

berg" Suite.
Although this organization is exerting honorable effort in the endeavor to bring to musical Brooklyn worthy per-formances of symphonic masterpieces at popular prices, the borough has not yet manifested an appreciable response. The second concert was played to an audience that did not fill the Academy.

and Opera and Concert Lists Mr. Windingstad, conducting as usual without score, put forth his utmost physical efforts and earnestness. But coordination of tone, adjustment of dy-

namics, and rhythmic precision must be

cultivated to a higher degree before the

orchestra can successfully cope with

such large-scale scores.

At the third concert, on March 1, Percy Grainger, guest conductor, will present his compositions, "To a Nordic Princess" and "Spoon River."

Lily Pons in "Rigoletto"

Lily Pons, the Metropolitan Opera's coloratura soprano, made her first Brooklyn appearance at the Academy on Jan. 13, singing Gilda in "Rigoletto." Borough opera subscribers accorded Mme. Pons a demonstration at the conclusion of "Caro Nome." The new singer possesses a fresh, flute-like voice, easily produced and used with exquisite taste, and a personality of engaging charm. Giacomo Lauri-Volpi sang the role of the Duke and De Luca that of the Jester.

Mozart's G Minor and Tchaikovsky's

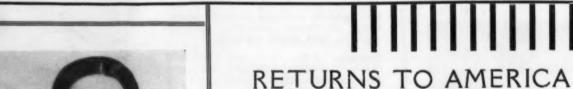
F Minor symphonies, preceded by Handel's B Minor Concerto Grosso for strings, formed Dr. Koussevitzky's program for the Boston Symphony Orchestra's second Brooklyn concert this season at the Academy on Jan. 9. Handel's work held the audience's attention closely. The two symphonies tention closely. The two symphonies which followed brought many delights for the auditors. The orchestra played,

in the main, superbly.

Mozart's "Marriage of Figaro," in an
English version by the late Harry O. English version by the late Harry O. Osgood, received a pleasing revival by the Little Theatre Opera Company at the Brooklyn Little Theatre during the week-end of Jan. 14-17. Vocally and instrumentally the work is somewhat above the scope of this ambitious organization's ability. But in costuming and scenery the production afforded points of genuine merit.

(Continued on page 123)

(Continued on page 123)





NEXT SEASON

THE DISTINGUISHED ENGLISH PIANIST

MGT. RICHARD COPLEY, 10 East 43rd St., New York Bechstein Piano Used-Columbia Phonograph Records

Orchestral Concerts in NewYork What Next in Grand Opera?

(Continued from page 30)

orchestra found an admirable interpreter in Miss Barbour. Her vocal art revealed the subtleties of this delicate music to great advantage. The singer, whose presence was a radiant one, won her hearers completely and was presented with many bouquets of flowers.

Mr. Hadley closed with a brilliant reading of Rimsky's Spanish suite, and did the Ravel with much color and taste. The concerto would have gained from more rehearsal.

A.

Toscanini's Wagner List

New York Philharmonic-Symphony, Arturo Toscanini, conductor. Metro-politan Opera House, Jan. 11, after-noon. All-Wagner program:

politan
noon. All-Wagner program
Prelude to "Lohengrin"
Overture and Bacchanale from "Tannhäuser"
"Daybreak" and "Siegfried's Rhine Journey"
from "Götterdämmerung"
Prelude and Finale from "Tristan"
Prelude to "Die Meistersinger"

Wagner program as this or

Prelude to "Die Meistersinger"

Such a Wagner program as this one, heard by a capacity audience, is one of the great experiences of a season's concert-going. Mr. Toscanini has always been a distinguished interpreter of this music. On this occasion he surpassed himself in everything save the Prelude to "Tristan," which was marred by a slightly disjointed treatment of its opening phrases. We say "marred" in the case of Toscanini. In the case of most other conductors we would call the performance perfect.

A.

Philadelphia Orchestra

Philadelphia Orchestra, Ossip Gabrilowitsch, guest conductor, Carnegie Hall, Jan. 13, evening. The program:
Symphony in C Major......Schubert
Norfolk RhapsodyVaughan-Williams
Polovetzkian DancesBorodin

Mr. Gabrilowitsch's playing of the Symphony of Heavenly Length was of unusual beauty through the fact that he presented it to the audience as Schubert and not as Gabrilowitsch. The slow movement was especially effective. The Vaughan-Williams number, composed principally on folk-tunes from

The Vaughan-Williams number, composed principally on folk-tunes from the province of Norfolk, some of them of curious interest, was happily not smothered by too heavy harmonization, and was received with enthusiasm.

The Dances from "Prince Igor" had all the sullen beauty which their unusual character demands, N.

Toscanini's Au Revoir

New York Philharmonic-Symphony, Arturo Toscanini, conductor, Carnegie Hall, Jan. 18, afternoon. The program: Overture to "The Secret of Suzanne," Woif-Ferrari

Symphony in D Major, No. 31 ("With the Horn Call")... "Istar" VariationsHaydn
.....D'Indy
.....Glinka
....Strauss

This was Mr. Toscanini's final concert

This was Mr. Toscanini's final concert before his mid-year departure for Italy. He will return the end of February for the remainder of the season.

All the works on the program had been heard already this season, some at recent concerts. The playing of the orchestra was unusually fine throughout the afternoon and if there were any high spots they were in the exquisite, lace-like Wolf-Ferrari overture and the supreme tragedy of Strauss. This was a

supreme tragedy of Strauss. This was a lesson in contrasts.

The audience was enthusiastic throughout the afternoon and gave the conductor something of an ovation at the close of the program. N.

Heard at Metropolitan

(Continued from page 97)

(Continued from page 97)
sides the third act duet from "Tosca"
with Mr. Tokatyan, and the interpolated waltz from "Boccaccio."
Wilfred Pelletier conducted the orchestra. Other numbers included Benedict's "Carnival of Venice," sung by
Beatrice Belkin, the air of Delilah by
Julia Claussen, one from Bizet's "Pearl
Fishers" by Mr. Tokatyan and both the
monologue of Hans Sachs and the
"Evening Star" air by Friedrich
Schorr. Schorr.

Schorr.

At the concert on Jan. 18 Rosa Ponselle sang "Bel Raggio" from "Semiramide," and songs and joined with Marion Telva in the "Norma" duet. Miss Telva sang the aria from Tchaikovsky's "Jeanne d'Arc"; Santa Biondo, the Ballatella from "Pagliacci"; Phradie Wells, the aria from Gounod's "Reine de Saba." Mr. Rothier, replaced Mr. Pinza. Mr. Basiola sang "Eri Tu" from "The Masked Ball" and the orchestra was heard in the "Freischütz" Overture, Tchaikovsky's "1812" and "The Beautiful Blue Danube" under Wilfred Pelletier's baton. Wilfred Pelletier's baton.

Lewis Emery to Give New York Recital

Lewis Emery, baritone, will give a concert in Steinway Hall on the eve-ning of Feb. 2 with Stuart Ross at the piano. His program will consist of German Lieder, French and Italian songs.

A price of \$1,000 is offered by the government of Nankin to the Chinese musician who wins its contest for a national anthem.

Art Alliance Gets Literary Treasures

PHILADELPHIA, Jan. 20. — Many I quaint old tomes, as well as modern treatises, are to be found in the James Crosby Brown Music Library, recently presented to the Philadelphia Art Al-

Thomas Busby's several volumes of "Concert Room and Orchestra Anecdotes of Music and Musicians, Ancient and Modern," published in London in 1825, for instance, are replete with all sorts of intimate gossip about the makers of melody, their personal foibles and their temperaments

The Rev. Alfred Gatty, an English clergyman of the mid-nineteenth century, is the author of a rare volume entitled "The Bell: Its Origin, History and Uses." The London publisher of this book, incidentally, was named George Bell.

An interesting contribution to the collection is a book by Benjamin Ives Gilman on the songs of the Hopi Indians. J. A. Knappey writes vividly of the history of wind instrument bands. The music and musical instruments of Japan are discussed by F. T. Piggott. Johann Lorenz Albrecht, a mid-eighteenth century specialist in organ building, tells about the complicated

mechanism of this instrument.

A rare old volume in Latin, "Thesaurus of the Learning of Antiquity," discusses the "three most important kinds of old music, the inflatile, the tensile and the pulsatile," which students of the Roman tongue will be able to translate into modern terms.

These are but a few of unusual items this very comprehensive music library.

(Continued from page 7)

tween Jim and Jenny. But above all, and constantly, there is an overwhelming amount of jazz. One almost feels that the subject and place are a pretext to employ and vary jazz, and here the rhythm is in its place and never wearies the ear. The phenomenon of jazz is strange and interesting: the ear accustoms itself so well to this insistent rhythm, perpetual with limited possi-bilities of variety, that finally one forgets that the music is there, and the play becomes the thing, with the result that Brecht's play takes the lead, and Kurt Weill, whose musical ideas are profound and whose musical force is masterly, passes into second rank.

It is an important fact to note that

modern thought in music expresses itself in developing a subject dealing with passing events, and thus gives rise to works which undoubtedly will be much handicapped by the evanescence of fashion. Thus the critic who is un-willing to be guilty of the vulgarest presumption, that is to say, guilty of predicting the future, finds himself perplexed by this new formula, and be can but wonder how the test of time will be stood by "Mahagonny."

Stravinsky's Comment

Igor Stravinsky was present on the same evening that we were, and on being asked his opinion, replied socratically with another question: "After seeing 'Mahagonny,' have you become Bolsheviki?" After which he dashed off in his car to Mainz, where he was conducting his "Apollo," who, under a powdered wig, hides the Cossack's cap.

The circle closes . . ., the serpent bites his tail. . . . What will tomorrow's music and grand opera be like?

ROCHESTER CHOIRS HEARD

Many Groups Unite in Annual Concert with Civic Orchestra

ROCHESTER, Jan. 20.—Two musical events of interest have taken place during the holidays here. One was the annual Christmas program by massed choruses and orchestra on Sunday afternoon, Dec. 28, in the Masonic Temple Auditorium. Under the baton Temple Auditorium. Under the baton of Guy Frazer Harrison, conductor of the Civic Orchestra, which accompanied the choruses, the groups heard included the Chadwick Chorus, the Catholic Women's Chorus, the vested choirs of St. Paul's Episcopal Church and the Church of the Reformation, a men's group from the Festival Chorus, the Knights of Columbus Chorus, the Echo Male Chorus, the Damascus Chanters, the Elks' Male Chorus, and the Orpheus Male Chorus. Frank Trapp, tenor, was the soloist. Arthur Young was at the organ. Alexander Leventon, violinst; Lucile J. Bigelow, harpist; Lula May Dobbin, pianist, and Robert Berentsen, organist, played incidental solos. The audience was very enthusiastic.

The other event was a recital given on Dec. 28 at the Y. M. H. A. by Harry Neidell, violinist, who played a vir-tuoso program accompanied by Emanuel Balaban at the piano.

MARY ERTZ WILL

The 1000th anniversary of the death of Hucbald. Flemish church musician, was recently commemorated at St. Amand.



"A marvelous native voice."

-Pittsburgh Post Gazette, Dec. 29, 1930.

"Sang with rare lyric timbre—disclosed her vocal and interpretive gifts to great advantage."

-Pittsburgh Press, Dec. 29, 1930.

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DETROIT GREETS **GERMAN SINGERS**

Wagner Operas Heard by Large Audiences in Masonic Hall

DETROIT, JAN. 20.—This city on Jan. 13 and 14 enjoyed its first taste of grand opera for the season, when per-formances of Wagner's "Götterdäm-merung" and "Fliegende Holländer" were given by the German Grand Opera Company, in Masonic Auditorium, before capacity houses, including many persons of social prominence.

The cast for the first work included Margarethe Baumer as a full-voiced Brünnhilde; the veteran Johannes Sembach, a routined Siegfried; Carl Braun, one of the finest Hagens ever heard here; Erich Wildhagen, an effective Gunther; Marie von Essen, native of this city, as a splendid Waltraute, and Isolde von Bernhard as Gutrune. Max von Schillings made his debut as conductor in this city, maintaining a fine balance of tone and allowing the singers to be heard at all

In "Flying Dutchman," the role of Senta was sung by Johanna Gadski, who again demonstrated superlative ability in this role. Other leading roles were well sung by Allan Hinckley and Max Roth. Hans Blechschmidt conducted with authority.

Chamber Music Presented

The Detroit String Quartet gave the first of a series of four recitals in the Detroit Institute of Arts on Jan. 13. It was a noteworthy affair, the quartet appearing to the finest advantage. On the program was a first performance in Detroit of Milhaud's Quartet in A Minor, and a first performance at these concerts of the Schönberg Sextet in D Minor, for two violins, two violas and two 'celli. The opening number and two 'celli. The opening number was the familiar Beethoven Quartet in F Major, Op. 18, No. 1, beautifully played. First desk men of the Detroit played. First desk men of the Detroit Symphony, Ilya Schkolnik, first violin; William G. King, second violin; Val-bert P. Coffey, viola, and Georges Miquelle, 'cello, make up the quartet. In the Schönberg number, Joseph Singer, viola, and Gilbert Beaume, cello, assisted.

Gizi Szanto, Detroit pianist, gave a benefit recital for the MacDowell Colony at Peterborough, N. H., in the Colony Club, on Monday afternoon, Jan. 12. The affair was arranged by a special committee and was well attended

Vladimir Horowitz, pianist, thrilled a large audience at his appearance in Masonic Auditorium, Monday evening, Jan. 12, under auspices of the Philharmonic Concert Company. It was a brilliant concert. The program included works by Bach, Chopin, Liszt and Pro-

Musicians' League Meets

More than 150 members and friends of the Detroit Musicians' League met in McCollester Hall on Dec. 30, for a holiday frolic. An extemporaneous program lasting several hours was followed by dancing and a plate supper. The proceeds will be used to help finance a metropolitan music contest.

Richard Crooks gave one of his typically successful recitals on Jan. 9, in Orchestra Hall. It was under auspices of the Philharmonic Concert Company. HERMAN WISE

Activities in Detroit TORONTO APPLAUDS



Charles Frederic Morse, Director of the Orpheus and Madrigal Clubs and Local President of Pro Musica

(Continued from page 86)

conducted by Fulgenzio Guerrieri and staged by Thaddeus Wronski, ex-ecutive and producing director. Jeffer-Webb, manager of the Detroit Symphony, is also general manager of the Opera Company, while Philip Breit-meyer is chairman. The performances will be given in Orchestra Hall.

The principals will include Lorna Doone Jackson, Ethel Fox, Edward Molitore, Giuseppe Interrante, Bianca Saroya, Lois Johnston, Dimitri Onofrei, Mario Valle, Henri Scott, Natale Cervi, Bernice Shalker, Gennaro Curci, and Hizi Koyke. The choruses are made up mainly of Detroiters. There will also be the usual ballet to follow "Hansel and Gretel." Peter J. Donigan, of the Ravinia Opera, will do the scenery for all the operas.

The Detroit String Quartet still has three of its four concerts to play. These are scheduled for the Tuesday nights of Feb. 3, March 10 and April 7. At the final concert Mr. Gabrilowitsch will appear as soloist. The quartet is made of first desk men of the Detroit Symphony—Ilya Schkolnik, William Grafing King, Valbert P. Coffey and Georges Miquelle. Concerts are given in the auditorium of the Institute of

Historical Recitals

Frank Bishop, curator of music at the Institute of Arts, has yet to give eight of his scheduled series of fifteen historical recitals with explanatory notes by himself. These recitals are given every second Tuesday in the au-ditorium of the institute, and are free to the public.

Also free to the public are the Sunday afternoon concerts of the Chamber Music Society in the Institute of Arts. The concerts are generally followed by lectures by members of the Institute staff. These offerings have proved popular throughout the season.

The Detroit branch of Pro Musica, in its fourth season, has two more concerts listed. The organization gave a program on Jan. 16, with Hans Barth as soloist. Another program is set as soloist. Another program is set for late in February. It will be made up of chamber music by contemporary composers, and Georges Miquelle, first 'cellist of the Detroit Symphony will have charge. Such composers as Piz-zetti, Roussel and Gretchaninoff are mentioned for appearances in March or



Frank Bishop, Curator of Music, Detroit Institute of Arts, Who Is to Give Fifteen Historical Recitals

April under Pro Musica auspices. Charles Frederic Morse, director of the Orpheus and Madrigal clubs, is president of Pro Musica here.

The Orpheus Club will offer its second concert of the season in Orchestra Hall on April 14. Mr. Morse will be in charge.

The Tuesday Musicale with Mrs. Marshall Pease as president, has been active. In addition to regular weekly meetings at which programs are given, one guest artist has been presented. Another guest artist is scheduled for later in the season.

Second Concert for Children Given in Walden School Series

The second New York concert for children under the auspices of the Walden School, was given in the Barbi-zon-Plaza Concert Hall on Saturday morning, Jan. 17, at eleven o'clock. The artists were Georges Barrère, flutist; Aaron Bodenhorn, 'cellist, and Clarence Adler, pianist.

Hampton Institute Choir to Tour

An extensive tour in March has been arranged for the Hampton Institute Choir, Dr. R. Nathaniel Dett, conductor. Cities on the itinerary include New York, Boston, Buffalo, Cleveland, De-troit, Chicago, St. Louis, Cincinnati, Kansas City, Indianapolis, Washington and Pittsburgh.

Helen Oelheim was heard in Nutley, N. J., as soloist with the Glee Club on Dec. 9. The contralto sang on the Jack Frost Radio Hour on Dec. 18.

CADMAN RHAPSODY

English Soprano Heard with Symphony Under von Kunits

TORONTO, Jan. 20.—The fifth Twi-Toronto, Jan. 20.—The fifth Twilight Concert of the season by the Toronto Symphony was given on Jan. 13 in Massey Hall before a good-sized audience. The assisting artist was Joan Elwes, English soprano, who sang with lovely voice an aria from "Freischütz" by Weber with the orchestra and a group of songs with Simeon Joyce at the piano. The orchestra, under Dr. Luigi von Kunits, played the "Rosamunde" Overture of Schubert, the "Siegfried Idyll" by Wagner and the "Oriental Rhapsody" of Cadman. The last work proved a of Cadman. The last work proved a colorful and finely orchestrated composition, and was well received. Mr. Cadman was at one time a pupil of Dr. von Kunits.

Lawrence Tibbett sang to a capacity audience in Massey Hall on Jan. 6. His program which was very diversified was enthusiastically encored from beginning to end.

Bach Series Opened

On Jan. 8, the first of a series of three Bach Recitals was given in Con-servatory Concert Hall by Geza de Kresz, violinist, and Ernest MacMillan, nianist. This proved a most interest-

ing and beautifully played concert.

Leslie Holmes, Canadian baritone, Leslie Holmes, Canadian baritone, now residing in England, gave a re-cital in the Margaret Eaton Hall on Jan. 10. This young artist has a fine voice and sings with infectious enthusiasm. He sailed subsequently to ful-fill several important engagements in London.

Isa Kremer, balladist, sang to an appreciative and large audience in Massey Hall on Jan. 12.

On the same evening St. Paul's Anglican Church was crowded for a Anglican Church was crowded for a very exceptional performance of "The Messiah." It was given by the Conservatory Choir, conducted by Dr. Ernest MacMillan, assisted by four other large choirs aggregating about 400 voices, and accompanied by an or-chestra. The soloists did particularly fine work, and the whole performance was worthy of the highest English choral traditions.

ARLEIGH JEAN CORBETT

New York City

"Elijah" to Be Given at Brick Church

The choir of Brick Church, New York, will sing Mendelssohn's "Elijah" at the four o'clock service on Jan. 25. The soloists will be Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh, under Dr. Clarence Dickinson, organist and choirmaster.



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Music Flourishes as Continuous Feature in Los Angeles

Projects Make Increasing Headway During Summer Philharmonic Orchestra Under Rodzinski Is Vital Influence in Cultural Development - Stravinsky Bracketed with American Composers — Woman's Symphony Carries On-Renowned Visitors Due for Recitals - German Opera to Hold Series-Choral Enterprises Include Performance of Bach Mass — Chamber Music Appreciated

By HAL DAVIDSON CRAIN

LOS ANGELES, Jan. 20.—Since the advent of Southern California among the list of the nation's playgrounds, music has become an all-year feature of the community. Following the success of Hollywood Bowl, musical projects are making increasing headway during Summer months, so that the old idea of a Winter musical season is fast giving way to a continuous round of cultural activities.

Among influences operating for the musical development of Southern California, one of the most important is the Los Angeles Philharmonic Orchestra, now in its twelfth season under the patronage of William A. Clark. Fortunately for the community, Mr. Clark is not one who seeks return in kind for the \$2,000,000 which the orchestra is reputed to have cost him. With due regard to the pioneer work of the first leader, the late Walter Henry Rothwell, and the shorter period of Georg Schneevoigt's reign, it has only been in recent months that practically all concerts have attracted capacity houses.

Rodzinski's Success

The coming of Dr. Artur Rodzinski to conduct a year ago was a fortunate circumstance. Exceedingly popular with his men, Dr. Rodzinski has been particularly skillful in presenting well-balanced programs. He is looked upon



William A. Clark, Founder and Patron of the Los Angeles Philhurmonic Orchestra



Dr. Artur Rodzinski, Conductor of the Los Angeles Philharmonic

as a disciple of the moderns, and seldom does his judgment miss fire in the choice of modern works. The most ambitious venture in this direction was scheduled for the pair of concerts in the middle of January, when Stravinsky's "Sacre du Printemps" was announced for its first hearing in this series. The work was given a season or two ago in the Hollywood Bowl, but scant preparation obscured some of the finer details. The "Sacre" was to be played in juxtaposition to three American compositions, Daniel Gregory Mason's "Chanticleer," Emerson Whithorne's "Dream Peddler" and George Gershwin's "American in Paris."

Nathan Milstein will be the violin

train an analysis with the trie violation of Jan. 29 and 30; Florence Austral will sing on Feb. 13 and 14; José Iturbi is to make his Los Angeles debut as piano soloist on Feb. 26 and 27; Gregor Piatiagorsky will play his 'cello on March 12 and 13, and Albert Spalding will be heard again on March 25 and 26, the last soloist in the series of fourteen concert pairs.

Soloists for the popular Sunday afternoon series include Georgia Stark, coloratura soprano, and Gunner Johansen, pianist. George Leslie Smith remains the efficient manager.

In Hollywood Bowl

Plans are continuing apace for the forthcoming Summer season in the Hollywood Bowl, although at this date no contracts have been signed, according to a statement by Glenn M. Tindall, manager. Mr. Tindall had been at the head of the Bowl organization only a few months before the beginning of last summer's concerts. Yet more tickets were sold than for any previous season, the small deficit being occasioned by the increased budget. Don Chambers will head the various committees this season and will open the ticket sale early in June. Local artists will have an opportunity to be heard by an audition committee, but the audition board, as operated in the past, has ceased to function. The Philharmonic with some individual exceptions, will again be the orchestra of the Bowl concerts.

The Woman's Symphony, said to be

the oldest woman's orchestra in America and composed of eighty players, will be heard in two concerts. Edna Darch was listed as soprano soloist for the January concert. Richard Buhlig, pianist, is to play at the second concert on April 17. Arthur Alexander is in his second season as leader.

Extensive Bookings

J. E. Behymer, for forty years chief purveyor of the best music for all of Southern California, has made special efforts to make this a banner season, artistically. Several trump cards are left in his hand, one of these being La Argentina, whose series of three dance programs in the latter part of the month is sure to bring capacity audiences. Then there are two programs by Harald Kreutzberg and Yvonne Georgi for the delectation of this dance-loving town.

Geraldine Farrar will come again on Feb. 10, and Paul Robeson will make his first local appearance in a program of spirituals on Feb. 24. Sergei Rachmaninoff will give recitals on March 3 and 7, and Harold Bauer will make one of his infrequent appearances in a recital on March 15. Paderewski is booked for programs on April 7 and 11. Clair Dux, heard last season as orchestra soloist, will come for a recital on March 24; Yehudi Menuhin will be heard in Shrine Auditorium on March 29, and Lawrence Tibbett will close the Behymer series on May 12.

In addition to his concert activities, "Bee" will present the German Grand Opera Company in a series of five performances, beginning Jan. 29 with "Walküre." Operas chosen for succeeding nights include "Flying Dutchman," "Tiefland," "Siegfried" and "Götterdämmerung." These performances will be given in Shrine Auditorium, as will also those of the Chicago Civic Opera Company, which is scheduled for a week's performances a month later.

Ruth Cowan, western representative



L. E. Behymer, Los Angeles Impresario

of Concert Management Arthur Judson, is extending her activities over the Southwest. Several of her artists have been booked as symphony soloists, and several heard in recital under the management of George Leslie Smith. Among those yet to be heard are Marian Anderson, Negro contralto, Vladimir Horowitz and José Iturbi, pianists.

To Sing Bach Mass

The Oratorio Society, conducted by John Smallman, will give a condensed version of Bach's B Minor Mass the latter part of February. On previous occasions, the whole score was given in two sittings. This time Mr. Smallman will shorten the work to a two-hour period. The policy of having the solos sung by groups will again be followed.

The Smallman A Cappella Choir has already given its Los Angeles concert, but continues rehearsals for out-of-town (Continued on page 108)

SLAVIC LIST GIVEN FOR LOS ANGELANS

Lea Luboshutz Is Violin Soloist with Philharmonic Forces

Los Angeles, Jan. 20.—The Philharmonic Orchestra continues to hold the centre of interest in the post-holiday concerts. Dr. Artur Rodzinski prepared an all-Russian program, with Lea Luboshutz, violinist, as soloist, for the sixth pair of concerts on Jan. 1 and 2. Of the five works listed, three were given Los Angeles premieres and one was heard for the first time in this series. Only the Glazounoff Symphony No. 4 had been given here previously, and that was a novelty to many.

that was a novelty to many.

Of the new works, the Prokofieff Violin Concerto in D Major, Op. 19, proved to be the most fertile in musical ideas. It was one of the most interesting new works heard recently, the deep impression being largely due to the masterly presentation of Mme. Luboshutz. The soloist had an enormous success for her spirited delivery of the work, which is not grateful for the performer in the accepted sense of the word.

An "Ode of Mourning" to the memory of Lenin, by Alexandre Krein, created little more than a ripple, despite its challenging title. Had it ended as well as it began, the composer would have

created a more inspiring portrait of Russia's hero.

Rimsky-Korsakoff's "Sadko" tonepoem proved a richly orchestrated bit. In the Glazounoff Symphony the orchestra did its best work. Both orchestra and men won a fine ovation for their magnificent presentation. Balakireff's "Islamey" ended the program.

For its Sunday afternoon concert on Jan. 11 Dr. Rodzinski chose to repeat Chausson's Symphony in B Flat, heard previously in the regular series. A Berlioz Overture; "Fêtes" and "Afternoon of a Faun" by Debussy, and Ravel's "Bolero" completed the orchestral part of the program. Georgia Stark, coloratura soprano, returned recently from several years of study and singing abroad, was the soloist, singing the "Shadow Song" from "Dinorah," the Polonaise from "Mignon" and the Waltz Song from "Romeo and Juliet." Her voice has both lustre and brilliance and he, success was gratifying.

Recital Programs Given

L. E. Behymer presented the Liebeslieder Ensemble in an enjoyable program in the Auditorium on Jan. 6. The quartet, composed of Esther Dale, soprano; Fernanda Doria, contralto; Paul Althouse, tenor, and Jerome Swinford.

(Continued on page 108)

Music Year in Los Angeles

(Continued from page 107)

dates, one of which is scheduled for

Glendale shortly.

Other groups to be heard in public under the leadership of Mr. Smallman are the Cecilia Singers, the Pasadena Women's Choral Club, the Glendale Oratorio Society and the choir of the First Congregational Church.

Active choral organizations are the Orpheus Club, composed of 100 men under the direction of Hugo Kirchhoff; the Ellis Club, a male organization conducted by J. B. Poulin, and the Lyric Club of women singers, also led by Mr. Poulin. The Bach Cantata Society, founded three years ago by Hal David-son Crain, will give its sixth program in May.

The Los Angeles Grand Opera Association has completed its first five-year cycle. David T. Babcock is president. Plans for the season are going forward, although no contracts have yet been signed.

Chamber Concerts

A comparatively new chamber music organization is the Bartlett-Frankel String Quartet, founded last season by Mrs. Cecil Frankel. Three Biltmore



John Smallman, Conductor of the Ora-torio Society and Founder of the Small-man A Cappella Choir

concerts, six Sunday evening recitals in the Beaux Arts Auditorium and ten concerts in various schools were planned. The final program in the Biltmore series is scheduled for March 19, when Gregor Piatiagorsky will appear as assisting artist.

Other influences working to create



Glenn M. Tindall, Manager of Holly-wood Bowl

deeper appreciation of music emanate from the music departments of the two major universities located in Los Worthwhile programs arranged by Max Swarthout, dean of the music department of the University of Southern California, and by George McManus, head of the music division of the University of California.

Concerts in Los Angeles

(Continued from page 107)

baritone, sang solo numbers and two groups of quartets, including Brahms' seldom-heard "Liebeslieder" cycle. They were admirably accompanied by a stringed ensemble of thirteen pieces under the direction of Rosolino De Maria. The audience received them cordially.

A program that had many unusual

features was that given by the Aguilar Lute Quartet, under the auspices of the music department of the Public Library on Jan. 12. Music both old and new, played with a rare sense of balance, gave much pleasure to a crowded audience.

On the following morning, Victor Chenkin, baritone, assisted by Jascha Fischermann, pianist, entertained a fashionable audience in the Town House with folk-songs and ballads from many lands. His apt characterizations and

expressive voice gave much delight and he was recalled for encores. HAL DAVIDSON CRAIN

National Opera Club Gives Parker Program

The National Opera Club of America gave a program on Jan. 8 in the ball-room of the American Woman's Asso-Baroness Katharine Evans ciation. Von Klenner, founder and President, presided. The program was divided into two parts, the first being devoted to Horatio Parker, American composer. His compositions were discussed by Yvonne de Treville, soprano. His life was discussed by Mrs. Davis, Eastern District Chairman of the National

Pistrict Chairman of the National Federation of Music Clubs Nevada Van der Veer, contralto, sang "People Victorious," from "Hora Novissima," with her pupil, Elsie Luker, contralto, as accompanist. Berenice Alarie, coloratura soprano, sang two numbers. The Betty Gould Trio, gave several compositions. Louis Rigo Bourlier, baritone, sang an aria from "Lakmé." An audience of 300 applauded the artists.

The next meeting of the National Opera Club will be held at the same place on the evening of Jan. 29, when the mid-winter opera "The Rose of Savoy," will be sung.

Ganz Records Piano Solos

The first piano record of Rudolph Ganz, conductor-pianist, was recently released by the Victor Company. On this he plays his own arrangement of Liszt's "Liebestraum" and the Chopin "Valse Brillante," Op. 34, No. 1, arranged by Joseffy. As leader of the St. Louis Symphony Orchestra, which post he filled for six years, Mr. Ganz conducted several orchestral records conducted several orchestral records which are included in the Red Seal cat-

Oliver Stewart Reengaged for Lund Opera Company

Oliver Stewart's success in his presentation of the role of the Astrologer in Rimsky-Korsakoff's "Coq d'Or" on Dec. 26, brought him a reengagement for performances with this company next Spring. On Feb. 12, he will sing in "Marta" and on Feb. 23 in "Mig-

On Feb. 16, Mr. Stewart appeared in a joint recital with Ruby Gerard, violinist, before the Jersey City Woman's Club. On Jan. 8 he sang scenes from "Tales of Hoffmann" with the New York Opera Club at Delmonico's.

Manney's "The Manger Throne" Given at Church Jubilee

The seventy-fifth anniversary of St. John's Lutheran Church, New York, was celebrated on Dec. 19 with a per-formance of Manney's Christmas cantata, "The Manger Throne," under the direction of the organist, George F. Bauer. The regular choir was assisted by a quartet of soloists consisting of Merran E. Reader, soprano; Hilda Deighton, contralto; Albert Barber, tenor, and Fred Taggart, bass. The President of Lutheran Churches in America, the Rev. Dr. F. H. Knubel, delivered the principal address.

Grandjany to Be Heard with New York Chamber Music Society

Marcel Grandjany, French harpist, will be the assisting artist at the next Sunday Salon of the New York Cham-ber Music Society in the ballroom of the Hotel Plaza on Feb. 8. Mr. Grandjany will play with the society in Joseph Jongen's "Concert Cinque," for harp, violin, viola and 'cello. The society also will present Beethoven's Quintet in E Flat.

Salmond and Brailowsky Give Montclair Joint Recital

MONTCLAIR, N. J., Jan. 20 .- A joint recital by Alexander Brailowsky and Felix Salmond was the feature of the Unity Concert on Dec. 17. Both artists played representative groups of solos. The outstanding number was the César Franck Sonata, in which they joined forces. The large audience listened to forces. The large address.
the sonata with rapt attention.
P. G.

COPELAND FILLS BOOKINGS

Pianist Re-engaged for New York and **Boston Recitals**

To George Copeland, pianist, fell the honor of giving the first major concert honor of giving the first major concert in the history of Pleasantville, N. Y., when he appeared there on Friday evening, Jan. 16, under the auspices of St. John's Church. Mr. Copeland repeated the program he played in his Carnegie Hall recital on Nov. 3.

Mr. Copeland played at the Cosmopolitan Club in New York on the evening of Jan. 20. this concert marking

ning of Jan. 20, this concert marking his fourth appearance in New York in one season.

He has also been re-engaged to appear in another recital at Jordan Hall, Boston, on the evening of Feb. 11. This will be his third appearance in one season in the Massachusetts city.

South Dakota University Orchestra in Concert

VERMILLION, S. D., Jan. 20.—The University of South Dakota Symphony, Winfred R. Colton, conductor, gave a concert in Slagle Auditorium on Dec. 7. The program included the Overture to Auber's "Masaniello," Svedsen's "Swedish Coronation March" and Grieg's "Sigurd Jorsalfar" suite.

Neil G. Boardman, the concertmas-

ter, gave an excellent performance of the Mendelssohn Concerto.

Song Book of Girls' Friendly Society Issued

A 115-page book entitled "The Song Book of The Girls' Friendly Society of the United States of America," by Alice B. Wood, has just been issued by The Girls' Friendly Society of the United States of America.

It contains over 100 songs, among them rounds, spirituals, cheers, hymns and Christmas, national and evening songs. The purpose of the volume is to awaken a livelier interest in singing in the members of this society.

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Unification of Purpose Furthers Progress in Twin Cities

Minneapolis and St. Paul Profit by Affiliation of Symphony with Minnesota University - Orchestra Opens Mid-Winter Tour — Society Becomes Impresario for Operatic Performances—Renowned Soloists Figure on List Arranged for University Series Which Includes New Course of Young Artists—MacPhail School Finds More Students Taking Music as an Accomplishment-Sororities Provide Scholarships — Clubs Maintain Standard in Increased Activities

By Dr. VICTOR NILSSON

MINNEAPOLIS, Jan. 20. — Unification of purpose characterizes musical enterprises in St. Paul and Minneapolis, and a marked improvement in conditions has been the result.

The keynote of this movement was struck in the affiliation of the Minneapolis Symphony with the University of Minnesota and the consequent use of Cyrus Northrop Memorial Auditorium for symphonic concerts. This arrangement has brought the Twin Cities together for symphony concerts as never before, the series of sixteen evening programs for each having been merged into one series for both. Sixty per cent of the St. Paul patronage has been retained, and the Minneapolis patronage is so extended that the orchestra plays to 4000 subscribers at every concert instead of to fewer than 2000 as previously. Attendance has repeatedly reached the hall's capacity of 5000.

Co-Operation Achieved

Mrs. Carlyle Scott, the new manager of the Minneapolis Symphony, retains the management of the University course of artists' concerts and of the Twin Cities' season of Chicago Civic Opera engagements. Co-operation is thus achieved and the engagement of orchestral soloists simplified.

Stellar attractions with the orchestra under Henri Verbrugghen's baton have been Maria Jeritza, Louis Graveure, Ruggiero Ricci, Heinrich Schlusnus and Paderewski. José Iturbi and Paul Kochanski were announced for early January concerts. Future soloists will be Sigrid Onegin, Feb. 27; Myra Hess, March 6; Albert Spalding, March 13. Whether there will be soloists on March 27 and April 10 is not yet announced.

The orchestra's mid-Winter tour, scheduled to begin Jan. 16, is to end on Feb. 26. Enrique Fernandez Arbós and Eugene Goossens are conductors who may appear as guests.

German Opera in St. Paul

Society turned impresario in St. Paul last Winter and made operatic history for the Twin Cities. Under the auspices of the Women's City Club, the German Grand Opera Company gave four performances. Profits were large,



Henri Verbrugghen, Conductor of the Minneapolis Symphony



William MacPhail, Director of the Mac-Phail School of Music and of the Apollo Club

and architects' plans were then procured for a new club building.

A 1931 season of opera by the same company is announced by Alice O'Brien, the club's president. Mrs. C. O. Kalman of St. Paul is chairman of the executive committee. The schedule is: "Tristan," Feb. 13; "Fliegende Holländer," Feb. 14, and "Götterdämmerung," Feb. 15.

University Concerts

The names of Lotte Lehmann, Erika Morini and the Don Cossack Russian Male Chorus are recorded on the course offered by the University. For the future, Mrs. Scott announces Josef Hofmann, Jan. 28; Paul Robeson, Feb. 11; Guy Maier and Lee Pattison, March 3.

mann, Jan. 28; Paul Robeson, Feb. 11; Guy Maier and Lee Pattison, March 3.

A young artists' concert course was inaugurated by Mrs. Scott in the University on Dec. 15, when a Minneapolis violinist, Mary Briggs, pupil of Leopold Auer and Paul Kochanski, gave a recital. Similar recitals will be given in the Spring.

The usual Twin Cities engagement of the Chicago Civic Opera may be postponed for a year to insure increased attendance for a proposed three-year series of performances.

Spring concert activities at the Mac-Phail School of Music, which is directed by William MacPhail, are to include a series of weekly artist recitals with orchestral accompaniments. These will be held on Friday evenings from April 1 to June 15. Among the faculty members who will appear in the School Auditorium are Florence Jarrett, Carl G. Berggren, J. Rudolph Peterson, Hazel Mickelson, Otto W. Froehlich, Dorothy Humphrey and Bernice Peterson. Rec-



Dr. W. H. May, President of the Apollo Club



Mrs. H. S. Godfrey, President of the Thursday Musical

ords for the first four months of the school year show that an increased enrollment of students studying music as an accomplishment is somewhat offset by a decrease in the number to be found in classes leading to professional objectives.

The MacPhail Orchestral Art Society is rehearsing for a concert to be given in April in the auditorium of West High School under the direction of Chester Campbell. Members of Mu Phi Epsilon will give Auditorium recitals on March 3 and April 29. Sigma Alpha Iota will give a February concert. Scholarships will be awarded by Mu Phi Epsilon, Sigma Alpha Iota and Phi Beta at the graduation exercises on June 18.

Mr. MacPhail, who is an executive committee member of both the National Music Teachers' Association and the National Association of Schools of Music, has accepted engagements to speak before fifteen of the Parent and Teachers' Associations of Minneapolis on musical education.

St. Paul Schubert Club

The Schubert Club of St. Paul, with Mrs. Charles A. Guyer as president in succession to Mrs. Warren S. Briggs, is



Mrs. Carlyle Scott, Who Manages the Symphony and the University of Minnesota Artists' Course

having a successful season. Jeannette Vreeland is announced for the artist recital on Jan. 22. Artists previously heard were John Charles Thomas, Ethel Bartlett and Rae Robertson in two-piano music, and the Aguilar Lute Quartet. Gregor Piatigorsky is to give the program on March 3. Now in its (Continued on page 128)

MINNEAPOLIS CHOIRS SING

Church Singers and Instrumentalists Give Special Programs

MINNEAPOLIS, Jan. 20.—The choir of St. Mark's Episcopal Church has concluded a series of musical services given on Sunday afternoons. Large congregations have attended and on two occasions many were turned away.

The first program was the singing of Gaul's "Holy City," Nov. 2, by St. Mark's Choir and Gethsemane Choir combined, in the chancel, and the new Auxiliary Choir in the gallery. This was repeated at Gethsemane Church the following Sunday evening under the direction of J. Austin Williams. Other programs given at St. Mark's included: Nov. 16, the Auxiliary Choir; Nov. 23, Harvest Festival; Dec. 7, choir of Hamline University, directed by Alec Simson; Dec. 14, Fernando Germani, organist, in recital.

On Dec. 14 St. Mark's Choir com-

On Dec. 14 St. Mark's Choir combined with the choir of Central Lutheran Church, George Hultgren, director, in a presentation of "The Messiah" at the latter church. On Dec. 21 the work was repeated at St. Mark's Church, with orchestra, under Stanley R. Avery, choirmaster and organist of the church. On Dec. 28 Christmas carols and anthems were accompanied by tableaux arranged by Dr. Phillips E. Osgood, the rector.

rector.
On Sunday evening, Jan. 4, St.
Mark's Choir presented a program at
Bethlehem Swedish Lutheran Church.

Milwaukee's Progress Seen in Public Response to Music

Concert Association Membership Reaches Capacity -Male Chorus Visits Other Cities-New Choir Is Significant Indication of Broadening Activities -Elaborate Festival Planned for Spring by Public School System-Orchestra Wins Increasing Approbation

By C. O. SKINROOD

MILWAUKEE, Jan. 20. — Musical matters in Milwaukee have made gratifying progress this season. The leading courses are well patronized. Courses that have been popular in past

years are still popular.

The Civic Concert Association, with a membership of more than 3000, furnishes six fine concerts at the Auditorium every year under the general di-rection of Victor Brown and Anna Rob-The entire membership is subscribed, and hundreds of people are turned away. Three bookings remain in this series — Giacomo Lauri-Volpi, tenor, Feb. 11; Florence Austral, so-prano, March 9, and the light opera division of the Civic Opera Company April 20.

Margaret Rice, manager of a large number of Milwaukee's enterprises, has had conspicuous success this year, as in past seasons. Her series of ten con-certs with the Chicago Symphony attracts practically capacity audiences. There are five dates remaining in the series—Jan. 26, Feb. 2 and 16, March 2 and either March 16 or 30.

Two more dates are left in Miss Rice's Twilight Musicales, which are also given in the Pabst Theatre. These are to be filled by Albert Spalding on Feb. 1 and Myra Hess on March 8. In addition, Miss. Piece, will before Ted. addition Miss Rice will bring Ted Shawn, dancer, on Jan. 27 and the German Grand Opera Company on Feb. 23, 24 and 25.

Society of Allied Arts

Miss Rice was last year instrumental in forwarding an important musical movement when she organized the Society of Allied Arts. The society will be responsible for various artistic enterprises. The first of these included





Margaret Rice, Manager of Musical En-P. J. Kuipers, President of the Arion terprises in Milwaukee



Frank Laird Waller, Director of the Philharmonic Orchestra



Samuel McKillop, President of the Lyric Male Chorus



Herman H. Bruns, President of Mil- Alfred Hiles Bergen, Who Conducts the waukee's Musical Society Lyric Chorus



a series of four plays by the Theatre Guild and the German opera series. Two more weeks are to be filled with productions of the New York Theatre

Miss Rice sponsored the coming of Paderewski, who played to 4000 in the

The Lyric Male Chorus has a membership of more than 100 young business men and is believed to be the largmen's choir in Wisconsin. McKillop is president, and Alfred Hiles Bergen, the conductor. This club is gradually extending its scope of activity to various parts of the country. It gave a concert in Columbus in October, us-It gave ing a special train for the journey. The fee received for this concert was \$4,000. The club will sing in June, 1931, in San Francisco at the Biennial Convention of the National Federation of Music Clubs.

The Lyric Singers give two seasonal concerts in Milwaukee. One was given on Dec. 4 in the Auditorium. The other is to be given April 23.

Form Mixed Chorus

Another significant project for the new year is the organization of a choir to be known as the Milwaukee A Cappella Chorus. It is under the direction of Noble Cain of Chicago and was organized under the auspices of the Shorewood Opportunity School. Mem-bership is drawn from Milwaukee, Wauwatosa, Whitefish Bay, Shorewood, West Allis and other communities. The mixed voices will number about 100. A concert is to be given in May, the members singing from memory.

The public school music system, of which Herman F. Smith is supervisor, will stage an elaborate festival on May and 9, in accordance with the biennial plan to show what can be done in concerts presented by several thousand children. All the high school glee clubs will be combined in a chorus of 800. Unlike previous festivals, this one will have programs made up of master-pieces sung a cappella. Formerly an pieces sung a cappella. Formerly an orchestral accompaniment was used in the rendition of a cantata.

Another feature of the festival will be the picked high school orchestra, composed only of the finest players from all the instrumental groups. Anna Johannsen, who is in charge of orchestral training in the schools, will conduct this ensemble. A large grade school orchestra will also be chosen from the best players.

The seventh and eighth grade choruses will be combined in an ensemble of more than 2000. Another choral unit will be composed of more than 1200 sixth grade children, who will be assembled for the production of a short cantata. Some 150 selected players of band instruments in high schools will be combined under the direction of Joseph Skornicka.

(Continued on page 116)

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Civic Enterprise Is Focal Point in Baltimore's Affairs

Symphony Orchestra Has Enlarged Schedule Under Siemonn - Municipal Department Announces Broadening Activities -Formation of Choral Society Has Place in Prospects - Managerial Bookings Cover Wide Field-Conservatory Courses Expanded to Include Practice Teaching

By FRANZ C. BORNSCHEIN

BALTIMORE, Jan. 20.—Civic enterprise is the focal point of musical interest for the 1931 season. This is indicated by the enlarged schedule of concerts proposed by the Baltimore Symphony under its newly appointed conductor, George Siemonn, and by the plan of forming a choral society to function in conjunction with the mu-nicipal organization. Further indica-tion of the community's musical growth is found in the development of a separate Negro symphonic orchestra, to be conducted by a Negro, Charles L. Harris.

Frederick R. Huber, municipal director of music, announces ambitious plans for his department. There will be four concerts a month, one for white adults, one for colored adults, one for white children, and one for colored children. The children's concerts will take place on Saturday mornings and the white adults' concerts on Sunday evenings. The colored adults' pro-grams will be given on Sunday afternoons.

The department of municipal music is now developing the Negro symphonic group. A recent appropriation of \$1,500 was granted by the city for this activity. The Negro symphony will give several concerts in addition to concerts for colored children along the line of the Baltimore Symphony proprograms for white children.

The formation of the choral society which is to serve in conjunction with the Baltimore Symphony is an important work of the municipal depart-ment. Definite announcement will fol-Meanwhile Mr. Huber states that the object of this choral group will be to give presentations of worth-while American works which have orchestral background and which are not usually

Peabody Activities

According to a statement given out by Otto Ortmann, director of the Peabody Conservatory of Music, enrollments in the advanced departments (where pupils are studying with professional aims) are satisfactory. Requirements for graduation now include several supplementary courses. The public school music course has been enlarged to include special school drill and practice teaching, pupils having the opportunity of carrying on their academic subjects jointly at the Johns Hopkins University. Classes in en-semble have become a requirement for all regular students. Mr. Ortmann has noted a wholesome musical influence through this department's activity. Instructors include Mieczyslaw Münz,



George Siemonn, Newly-Appointed Conductor of the Baltimore Symphony



Otto Ortmann, Director of the Peabody Conservatory

Stephen Deak (newly appointed), Bart Wirtz and Orlando Apreda.

The Peabody series of Friday after-noon artists' recitals is now in its sixty-fifth year, and has the distinction of being the oldest concert series in the United States. Artists booked are Joseph Szigeti, violinist; Gregor Piati-gorsky and Maurice Maréchal, 'cellists; Nikolai Orloff, pianist, and such en-sembles as the London and Roth string quartets and the Aguilar Lute Quartet. These recitals are given to meet the wishes of George Peabody, founder of the conservatory, in providing periodical concerts, aided by the best talent and most eminent skill within the means of the trustees to procure.

The Peabody Conservatory has a high standard, an able and experienced faculty, a fine material equipment and a comprehensive system of instruction.

The scientific advance made by the Peabody research department has attracted wide attention. Recent publications of Mr. Ortmann and his assistants, Wilmer Batholomay and Louis Cheslock, have aroused critical com-

Mr. Ortmann has arranged a series of string quartet evenings to be given by Frank Gittleson, Herbert Bangs, Orlando Apreda and Bart Wirtz. With

the exception of Mr. Bangs, the members are all Peabody instructors.

A series of chamber music after-noons is planned for Lent in the Baltimore Museum of Art. The Musical



Charlotte Gilbert Garrett, President of the Baltimore Music Club

Art Quartet of New York will present these programs. The series is managed by Mr. Huber. He will again be active in preparations for the annual visit of the Metropolitan Opera Company. A week of performances, be-ginning April 13, will comprise this series.

The Baltimore Music Club, through

its president, Charlotte Gilbert Garrett, announces the following schedule of events: Robert Wiedefeld, baritone, and Margot Jean, harpist, both guest artists; recitals by club artists, and a "Bohemian night" on March 16, when a musical burlesque called "East Side," with libretto and music by Abram Moses, will have its initial per-formance. An evening of "musical pictures," portraying noted composers, is listed for April 11. The concluding program on April 25 will feature works by Baltimore musicians. The club is using the National Federation of Music Clubs' Study Course, as presented through the lecture series given by Ruth Gervais.

The T. Arthur Smith Concert Bureau the local representative for the Philadelphia Orchestra and the Philharmonic-Symphony of New York. The remaining Philadelphia concerts (Ossip Gabrilowitsch conducting) are listed for Jan. 31 and Feb. 18. The remain-ing Philharmonic concerts are to be heard Jan 28 (Bernardino Molinari, conductor, with Nikolai Orloff, pianist), and March 11, when Arturo Toscanini will conduct.

The Wilson-Greene Concert Bureau booked the German Grand Opera Com-pany to appear in "Die Walküre" at

Lyric early in January. The Wilson-Greene Concerts, Series No. 1, at the Lyric will bring Sergei Rachmaninoff Jan. 26, and Maria



Frederick R. Huber, at the Head of Municipal Music

Jeritza on Feb. 25, these dates con-tinuing the course which included re-citals by Clare Clairbert, soprano; Fritz Kreisler, and the dancers, Harald Kreutzberg and Yvonne Georgi. Series No. 2 will feature the single local appearance of the Boston Symphony on Feb. 4, and a joint recital by Grace Moore and John Charles Thomas on Feb. 9, these attractions completing the list which included appearances of Paderewski, La Argentina and the Don

Cossack Russian Male Chorus.

William Albaugh has arranged appearances at the Lyric of individual artists and organizations. Among these are Lawrence Tibbett, baritone, and the Kedroff Quartet.

Bach Club

Through the interest of the Bach Club auspices concerts are (Continued on page 118)



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CIRCULARS MAILED

St. Louis Public Responds Keenly to Attractive Events

Arbós, Golschmann and Szell Are Guest Conductors of Symphony Orchestra, Which Has Stellar Soloists—Children's Series Continues — Sunday Broadcasts Replace "Pops" of Former Years-Women's Committee Aids Movement

By HERBERT W. COST

ST. LOUIS, Jan. 20.—This community supports musical enterprises in a fashion that is gratifying. Attractions of merit draw good audiences, public response to such events indicating general interest.

Having passed through the first part of the year with nine pairs of sub-scription concerts, the St. Louis Symny is now embarking on the last half of its season with an interesting half of its season with an interesting outlook. Under the system of guest conductors, the first half of the series was directed by Enrique Fernandez Arbós. And now a new guest conductor comes in the person of Vladimir Golschmann. He takes charge of the orchestra for four pairs of concerts. His soloists will be: David Barnett, pianist: Gregor Piatigorsky, cellist, and pianist; Gregor Piatigorsky, cellist, and José Iturbi, pianist.

Mr. Golschmann's appearances will be followed by a return engagement of

Georg Szell, who comes from Prague and who will close the season. Mr. Szell will conduct five pairs of concerts with Carlo Zecchi, Yelly d'Aranyi and Margaret Matzenauer as assisting art-

Children's Series

Besides the regular concerts, there will be the usual children's series. The orchestra will also continue to broadcast each Sunday afternoon over KMOX, extolling the "Spirit of St. KMOX, extolling the "Spirit of St. Louis" and weaving a musical pattern around the historic and artistic achievements of the city. This broadcast takes the place of the "Pop" concerts of former years.

Frederick Fischer is assistant conductor. William E. Walter is manager, and L. Warrington Baldwin the pres-



Gottfried Galston, Director of the Progressive Series Teachers' College



Vladimir Golschmann, Who Comes to St. Louis as Guest Leader of the Symphony



Elizabeth Cueny, St. Louis Manager

ident. Much of the success of the current season has been due to the excel-lent work of the Women's Committee, of which Mrs. Edgar Rombauer is president. All the concerts have taken place at the Odeon.

An off-shoot of the orchestra is the Sinfonietta, comprising sixteen men of the string choirs, who have appeared on a number of occasions during the season under the direction of Alexander Thiodo convertmenter.

ander Thiede, concertmaster.

The Municipal Opera Association, which gives light opera in Forest Park which gives light opera in Forest Park during the Summer, has not yet an-nounced its plans. We are assured, however, that the regular season of ten or twelve weeks will be held. Many permanent improvements have been made to the big amphitheatre. Henry W. Kiel is president of the Association.

Guest Attractions

The Elizabeth Cueny Concert Direction, of which Elizabeth Cueny is secretary with Alma Cueny as assistant, brought the German Opera Company for four performances. Recitals by Amelita Galli-Curci on Feb. 20 and Paderewski on April 25 will complete

the Cueny season.

The Civic Music League booked John Charles Thomas for Jan. 13. Rosa and Josef Lhevinne will give a joint piano



Enrique Fernandez Arbos, Guest Conductor of the St. Louis Symphony

recital on Feb. 3 under League auspices. The combined Apollo-Morning Choral Club under Charles Galloway's bâton and the Liederkranz Choral Club,

directed by Hugo Anschuetz, are pre-paring for concerts in the Spring.

A new mixed chorus, the St. Louis Choral Club, has been organized by Carrie Smith and is under her direc-

Clay Ballew directs the Washington University Glee Club, the Divine Science Choral Club and his own Radio Male Chorus which has been heard over KMOX.

over KMOX.

The City Club Chorus, directed by John Bohn, announced a concert. Mr. Bohn also leads nurses' choruses at Barnes and the Jewish hospitals.

The Philharmonic Orchestra, the oldest and largest of local amateur orchestras, is directed by Frederick

Fischer and will give another concert before the close of the season.

Florence Austral, soprano, assisted by John Amadio, flutist, has been heard in recital on the Principia course. The last attraction will be Paul Robeson on Feb. 6.

The Ethical Society sponsors a series

of chamber music concerts.

The Musicians Guild has resumed monthly meetings which include music and talks. The membership now exceeds 150. Ethel M. Hudson is pres-



Georg Szell, Guest Conductor of the St. Louis Symphony



Frederick Fischer, Assistant Conductor of the St. Louis Symphony

Students from sixteen states are attending the Progressive Series Teachers College, affiliated with Washington University. Gottfried Galston is the director of this institution; credits are recognized by the University of Missouri and by the State Department of

(Continued on page 116)



MARTHA BAIRD

Pianist

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Many Fine Concerts Fill Calendar in Rochester

Philharmonic and Civic Orchestra Keep Standards Flying High - Women's Committee Actively Engaged in Furthering Progress - Festival Chorus Plans Spring Performance -Public Attendance Increases Week by Week

By MARY ERTZ WILL

ROCHESTER, Jan. 20.—Although the season is half over, many fine con-s are still to come. The excellence certs are still to come. The excellence of programs presented this Winter, the renown of artists appearing as guests, the fine discrimination shown in the presentation of lesser-known perform-



Photo-Blank and Stoller, Inc.

Edward G. Miner, President of the Rochester Civic Music Association

ers-all these factors show splendid results. It is significant that Lowe's Rochester Theatre has reinstalled an orchestra, under the direction of Victor Wagner; and it is rumored that two more theatres are planning to follow

The Rochester Philharmonic Orchestra, with Eugene Goossens as conductor, has four more concerts still before it. Soloists will be Nicholas Konrati, bass; Gustave Tinlot, violinist;



Guy Fraser Harrison, Who Conducts the Rochester Civic Orchestra

Paul Kefer, 'cellist; Emanuel Balaban and Max Landow, pianists. Howard Hanson's new

new symphony, "The Romantic," is to be given a Rochester premiere on Jan. 30. Other first performances in Rochester are to include Brahms's Double Concerto for violin and 'cello, Gardiner's "Shepherd Fennel's Dance," Scriabin's "Poem of Fire," the Bach-Respighi Toccata and

Fugue, "Pictures from an Exhibition" by Moussorgsky-Ravel and a first performance anywhere of Barlow's "Ballo-Sardo."

The Kilbourn Hall concerts, more intimate than events in the Eastman Theatre, have three more to come in

Goossens Finds Task of Moulding Orchestral Taste Engrossing

ROCHESTER, Jan. 20.—Returning from a trip to Cincinnati, where he rehearsed the May Festival Chorus, Eugene Goossens, leader of the Rochester Philharmonic and recently-appointed conductor for next season of the Cincinnati Symphony, spoke of his gratitude to the Rochester public for its fine co-operation with his efforts to build up its orchestra.

"The eight consecutive seasons in which I have conducted the Rochester Philharmonic have been an unforget-table time for me," Mr. Goossens said. "Rochester is a charming city, and there is real incentive for creative work here. I have made so many wonderful friends here that my regret in leaving Rochester is very keen.

'I was fortunate in finding a readymade orchestra here, waiting to be made into what it has since become—if I may say so with all due modesty—a major symphony orchestra, which I would not be ashamed to conduct in New York or any other place.

"The orchestra is now a trained unit, ripe for the introduction of guest conductors, a proceeding which adds such zest to good playing. Permanent conductors are good, and necessary under most circumstances. But guest conducting, which is to be the program here, is very stimulating to both orchestra and audience.

Ideals of Program Making

"As to programs, my ideas about "As to programs, my ideas about their makeup played an important part in my work here. It has been a most interesting task to accustom to a new language a public which through no fault of its own was unfamiliar with symphonic music. By giving the best of the classics and at the same time presenting at least one new work on each program, the Rochester public has become acquainted with many fine works and has learned to accept readily music's newer methods of speech.



Eugene Goossens, Composer and Con-ductor, Recently Appointed to Lead the Cincinnati Symphony Next Season

"In all the eight seasons of my work here, I have never received a protest on the character of the programs. The fine works have always been cordially accepted, and the city has attained a very good idea of standard symphonic music, which has made up seventy-five per cent of each program. The remainper cent of each program. ing twenty-five per cent has been devoted to important contemporary music, the cordial reception of which has been quite remarkable. Two of the biggest successes in program numbers have been Ravel's 'Daphnis et Chloe' and Stravinsky's 'Fire Bird' Suite.

"In leaving Rochester, I feel that I am leaving the orchestra safe in the hands of the great number of Rochester music-lovers, who will continue to attain ever greater heights of appreciation for and execution of good music."

MARY ERTZ WILL



Dr. Howard Hanson, Director of the Eastman School of Music

their two series. Bookings are: the Marmeins, dancers, Feb. 2; Sandor Vas, pianist, and Nicholas Konrati, in a joint recital, Feb. 16, and John Goss, baritone, with the London Singers, March 3.

Eastman Theatre concerts in two series will bring José Iturbi, pianist, Jan. 30; Sergei Rachmaninoff, pianist, Feb. 6, and the Rochester Philharmonic under Mr. Goossens on Feb. 27. An artist as yet unannounced will take the



Arthur M. See, Manager with James E. Furlong of the Rochester Civic Music Association

MAINE SERIES LAUNCHED Iturbi Gives First Recital in **Community Course**

PORTLAND, ME., Jan. 20 .- Inaugurating the third series of Community Concerts in this city, a recital was given on Jan. 2 by José Iturbi, pianist. He interpreted the music of Mozart, Schumann, Chopin, Brahms, and Debussy, as well as presenting several numbers by Albeniz and Infante, thereby introducing the colorful music of Spain.

The course this year is to include four concerts; other artists to be heard include the London String Quartet, John Pennington, first violin; Thomas Petre, second violin; H. Waldo-Warner, viola; C. Warwick Evans, 'cello, who will appear on Feb. 19. The American tenor, Richard Crooks, will be heard on March 6. The date and artist for the fourth program are yet to be announced.

In working out the details for this series, an advisory committee has carried on its activities in conjunction with the Portland Music Commission. Several departures were made this year from the systems used other years in conducting the course, one being to use a smaller hall and thereby make the concerts more enjoyable acoustically, as well as cutting down expense. Another innovation is that subscribers to the course may attend the series of community concerts held in other cities of the state without having to purchase a second ticket.

AROLYN W. JOHNSON

place of Ruggiero Ricci, who was to have appeared on Feb. 13.

The Rochester Civic Music Association, organized last Spring and backed by the contributions of more than 4000 individuals, supports the Eastman Theatre concerts, the Philharmonic Or-chestra and the Civic Orchestra.

(Continued on page 114)

Rochester

(Continued from page 113)

Guy Fraser Harrison conducts the latter, which consists of forty-eight players, forming the nucleus of the larger Philharmonic. The Civic Orchestra broadcasts to all the public and parochial schools of Rochester on Tuesday afternoons. National broadcasts take place every Monday evening. Concerts with local soloists are given every Sunday afternoon in high schools of the city in succession. To this series the general public is admitted at a small fee. Arthur See and James E. Furlong are co-managers of the con-The association's president is Edward G. Miner. Mrs. Robert Ran-let is chairman of the Philharmonic Orchestra Women's Committee, which consists of about 180 socially prominent women. The honorary vice-chairmen are Mrs. William H. Averell, Mrs. Charles H. Babcock, Mrs. Henry G. Danforth, Mrs. Charles M. Everest, Mrs. Ralph R. Fitch, Mrs. Rudolph Mrs. Kalph R. Fitch, Mrs. Kutolph Hofheinz, Mrs. Silvanus F. Jenkins, Mrs. Abram J. Katz, Mrs. Harold C. Kimball, Mrs. Edmund Lyon, Mrs. Rush Rhees, Mrs. Hiram W. Sibley, Mrs. James S. Watson, Mrs. William E. Werner and Mrs. Ernest R. William E. Werner and Mrs. Ernest R. Willard.

Mrs. Ranlet is very pleased with the work accomplished by the fourteen teams into which the Women's Committee is organized, as the attendance at the Philharmonic Orchestra matinee concerts has been larger this season concerts has been larger this season than ever before. She has been in conference recently with the chairmen of such organizations in other cities and promises some interesting new developments for next season. The team



Karl Van Hoesen, Leader of the Orches-tral Club and of the Sinfonia

captains associated with her are as follows: Mrs. Raymond N. Ball, Mrs. Ralph E. Hurst, Mrs. C. Lanni, Mrs. Charles M. Everest, Mrs. Edgar Rose, Mrs. John J. McInerney, Mrs. George F. Johnston, Mrs. Henry D. Buell, Mrs. William I. Rosenberg, Mrs. William B. Macomber, Mrs. Thaddeus L. Newell,

New Part Songs fer Women's Voices By Frederick S. Converse

LAND OF ROMANCE IN A TROPIC GARDEN

Riker, Brown & Wellington, Inc. Boston, Mass.



ream Captains of the Rochester Philharmonic Orchestra Women's Committee, of Which Mrs. Robert Ranlet Is Chairman. From the Left, Standing: Mrs. Raymond N. Ball, Mrs. Ralph E. Hurst, Mrs. C. Lanni, Mrs. Charles M. Everest, Mrs. Edgar Rose, Mrs. John J. McInerney, Mrs. George F. Johnston, Mrs. Henry D. Buell and Mrs. William I. Rosenberg. Seated: Mrs. William B. Macomber, Mrs. Thaddeus L. Newell, Mrs. Edwin Allen Stebbins, Mrs. Kenneth Keating, Mrs. Ranlet and Mrs. Walter Meyers

Mrs. Edwin Allen Stebbins, Mrs. Kenneth Keating and Mrs. Walter Meyers.
The Rochestra Orchestral Club, Karl

Van Hoesen, conductor, continues to attract its members to the weekly "playings" in the Civic Orchestra rehearsal rooms in the Eastman Theatre Annex. No public concerts are given by this organization-it is just for the purpose of the weekly gatherings, playing fine music for the pleasure to be derived from it. Its membership is about fifty. The Festival Chorus, of which Rich-

ard Halliley is conductor, gave an excellent performance of Handel's "Messiah" during the Christmas season. It is to be heard again some time in the Spring, though the work to be performed is unannounced as yet.

The Eastman School of Music, with

Dr. Howard Hanson as director, is starting on its second semester for the year with increased attendance. School Orchestra, Samuel Eastman Belov, conductor, is giving a series of concerts over the National Broadcasting Company's network on Wednesday afternoons, some of the concerts conducted by Mr. Belov and some by Dr. Hanson.

Concerts Resumed

After the lapse in regular concert activities over the holidays, the season's schedule of Eastman concerts was resumed with the first Rochester appearance of Elisabeth Rethberg. Other attractions in the immediate future are Yehudi Menuhin, Paul Robeson, José Iturbi, Sergei Rachmaninoff, and the

final evening concert of the Rochester Philharmonic, which will also mark the final appearance in this city of Eugene Goossens as the orchestra's official conductor. Next season he will assume his new duties as conductor of the Cincinnati Symphony, while Fritz Reiner comes to Rochester as guest conductor for the first four concerts.

Rochester's numerous musical activities also include the remaining afternoon concerts of the Rochester Philhar-monic in the Eastman Theatre, ending in February, and the weekly Sunday afternoon concerts of the Rochester Civic Orchestra in the High School auditoriums. Attendance at these concerts has shown a decided increase week by week and they are now an important feature of the city's musical life.

Joint Concert Given in New Rochelle College Series

NEW ROCHELLE, N. Y., Jan. 20.-Louise Coutinho, pianist, was heard in a concert in the auditorium of the College of New Rochelle, on the evening of Jan. 15. The assisting artist was Nancy Morgan, harpist. This was the Nancy Morgan, harpist. This was the second of a series of subscription concerts sponsored by the music clubs of the college.

Duty on Bok Carillon Protested

WASHINGTON, Jan. 20.—The carillon of sixty-one bells installed in the "singing tower" of the sanctuary developed by the late Edward Bok at Mountain Lake, Fla., now operated by The American Foundation, Inc., a philan-thropic and educational institution, is involved in an appeal which has just been taken to the U. S. Court of Customs Appeals from a decision of the

U. S. Customs Court.
The carillon was specially constructed in England and imported for installation in a tower erected in the

sanctuary similar to such towers in Holland and Flanders. It is claimed that the instrument should be admitted free of duty either as a "work of art" or as an article not contemplated in the tariff law, as at the time it was ordered no American concern was able to construct such an instrument. carillon, however, was held to be a "musical instrument" belonging to the industrial arts rather than the fine arts and was dutiable at forty per cent ad valorem. From this decision the appeal has now been taken. A. T. M.

Oklahoma City Symphony Opens Seventh Season

OKLAHOMA CITY, Jan. 20 .- The seventh season of the Oklahoma City Symphony was opened with a concert on the evening of Dec. 8 in the Fine Arts Auditorium of Oklahoma City University. Frederik Holmberg, dean of the College of Fine Arts of the University, conducted.

The outstanding number was the César Franck Symphony, played with brilliance and understanding. Marisue

Churchwell, dramatic soprano, was the guest artist, singing the aria, "Suici-dio" from Ponchielli's "Gioconda," Huë's "J'ai pleuré en rêve," and Rachmaninoff's "Floods of Spring." As an encore she sang "Spross's "Will-o'-the-

The program also included the Overture "Fingal's Cave" by Mendelssohn and a fantasia from Puccini's "Bohème." The crowd of music lovers listened with genuine appreciation.



Increase Seen in Indianapolis Activities

New Schedules Include Concerts by Reorganized Mendelssohn Choir and Recently Formed Symphony -Civic Association Enters First Year — Männerchor and Other Societies Fill Calendars with Attractive

By PAULINE SCHELLSCHMIDT

INDIANAPOLIS, IND., Jan. 20.— The usual number of concerts sponsored by established organizations has this year been augmented by a series, by reorganization of the Men-delssohn Choir and by the newly-organized Indianapolis Symphony. concert activities are greater than in former seasons.

The Indianapolis Männerchor, with John Frenzel as president, prepared the following schedule: Joseph Szigeti, Jan. 11; Myra Hess, Jan. 25; Grete Stückgold, Feb. 23; Carlo Zecchi, March 29, and Claire Dux, May 10. Karl Reckzeh directs the chorus. Concerts are held in the Academy of Music.

The Indianapolis Civic Music Association, entering upon its first year with six concerts, continued with Mischa Levitzki, Jan. 12. Future bookings are Paul Kochanski, Feb. 23, and the Cleveland Orchestra under Nikolai Sokoloff, March 12. Louis Borinstein is president. Concerts are held in president. Caleb Mills Hall.

The Mendelssohn Choir of mixed voices, Elmer A. Steffen, director, reappears after a season's absence and will co-operate with the Civic Music Association in a Spring festival concert on April 6. Works for men's and women's choruses are to be sung a cappella. The assisting artist will be Atilio Baggiore, tenor.

Co-Operative Orchestra

The recently-formed Symphony Orchestra, working on a co-operative basis, arranged its first concert for Jan. Ferdinand Schaeffer, the conductor, makes programs composed chiefly of standard works. Programs are given on Sunday afternoons in Caleb Mills Hall. There will be a concert on Feb. 22, and another in April.

The Federation of Public School Teachers prepared a splendid schedule for a series of five concerts. Two re-Catherine Wade-Smith, violinist; George Grammer-Smith, baritone, and Sanford Schlussel, are to appear on Jan. 26. The Muenzer Trio of Chicago, made up of Hans Muenzer, Hans Koebel and Rudolph Wagner, will play on Feb. 19. Sarah Ewing is president of the Federation. These concerts, of the Federation. These concerts, which have met with great success, are held in Caleb Mills Hall.

The Indianapolis Matinée Musicale continues with monthly programs by active members in the galleries of the Herron Art Institute. The women's chorus sings under the direction of Perceval Owen, and will be heard in a special program on March 6 in the Caleb Mills Hall. Much interest is centered in this chorus, which is an important group of the Musicale. The Marianne Kneisel String Quartet will

play in January. Mrs. Robert Blakeman is the president.

Fraternal Programs

Musical fraternities give regular programs. The Sinfonia holds meetings in the Odeon with programs by members; Sigma Alpha Iota and Mu Phi Epsilon present special programs once a month.

The Harmonie Club, devoted to the



Ferdinand Schaeffer, Conductor of the New Co-Operative Symphony in Indian-apolis

study of operas, continues to review old and new operas. The membership old and new operas. The memoral princludes singers, pianists, violinists, cellists and harpists. Meetings are held once a month in private homes, and schedule for the season has included "Juive," "La Rondine" by Puccini, "Toten Augen" by d'Albert and "Yolando of Cyprus" with the composer, Clarence Loomis, as guest artist. Mrs.
Robert Bonner is president.
The Martens Concerts, Inc., announced Ignace Jan Paderewski for

Jan. 15. Future bookings are: the Min-neapolis Symphony, Henri Verbrug-



Moorfield, Inc. Elmer Andrew Steffen, Director of Indianapolis Mendelssohn Choir

ghen, directing, Feb. 17; Yvonne Georgi and Harald Kreutzberg, March & En-glish's Opera House is used for these events.

Lorle Krull, supervisor of music im public schools, reports that six high schools have orchestras, bands, mixed choruses, boys' and girls' glee clubs and study groups. The Technical High School has three orchestras and two bands besides choral clubs. This school has an enrollment of approxibands mately 6000 students.

CHICAGO BOHEMIANS HOLD ANNUAL DINNER

Samuel Insull Is Honor Guest at Club's Second Event

CHICAGO, Jan. 20.—The second annual dinner of the Bohemians of Chicago was given at the Palmer House on Jan. 4. Samuel Insull, president of the Chicago Civic Opera, was the guest of honor. Eight hundred guests attended and paid tribute to Mr. Insull by rising at his entrance and enthusiastically ap-

planding all references to his work in making opera a permanent civic insti-tution in this city.

Herbert Witherspoon, first vice-president of the Bohemians, was the toast-master. Dr. Frederick A. Stock spoke praise of the work accomplished by Mr. Insull, counseled optimism regard-ing the artistic future of Chicago, and called upon Mrs. Edith Rockefeller McCormick, who with Harold McCormick for many years assumed the sole support of opera here, to rise and ac-knowledge applause. Col. George T. Buckingham, the next speaker, drew a picture of Mr. Insull's widespread activities. The reply of the guest of the promotion of opera from a democrattic point of view, and made rather sharp answer to the critics of the new opera house. He recalled that when the old Auditorium was erected, many patrous objected to side boxes, and now that there are no side boxes many of the boxholders are demanding them. Considering the present financial situawas all that could be expected

Following the speeches, a brilliant program was furnished by the orchestra and members of the Civic Opera. Emil Cooper conducted Tchaikovsky's "Romeo and Juliet," Antonio Cortis sang the "Improvviso" from "Andrea Chemier," Roberto Moranzoni conduct-Chemier," Roberto Moralizott control ing. As a special request number, the Sextet from "Lucia" was sung by Mmes. Salvi and D'Hermanoy and Mmes. Salvi and D'Hermanoy and Messrs. Cortis, Bonelli, Ritch and Laz-zari, with Frank St. Leger conducting. Mr. Bonelli sang "O du, mein holder Abendstern" from "Tannhäuser," under Abendistern" from "Tannhäuser," under Egon Pollak's baton. Claudia Muzio sang "Vissi d'Arte" from "Tosca;" Maria Olszewska, Wagner's "Träume" and "Schmerzen;" Alexander Kipnis, two Russiam folk-songs, "Night" and "Soldier Song." Mr. Pollak led the overture to Smetana's "The Bartered Bride."

ALBERT GOLDBERG

Dancer to Appear in Character Sketches

Miriam Marmein has developed a series of pantomimic character sketches which she will present for the first time at the Princess Theatre on Jan. 27. Miss Marmein's program will also include a few of her most popular dance creations.

SIGNIFICANT SENTENCES from the press concerning the recent tour (Nov. 17th to Dec. 14) of

the famous **PIETRO YON** organist

The Seattle Times: "So deeply was the audience impressed with his playing that when the concert ended they remained seated."

The Portland (Ore.) Telegram: "Mr. You upheld his reputation as one of the most distinguished organists and composers of the present day."

The Portland News: "The intricacies of the great organ were handled with effortless ease and astounding effects produced with clean-cut and absolute accuracy."

The Morning Oregonian: "Organists come and go, but Mr. You is one of the elect... he has a magic by which he creates glowing pictures of tonal color."

The San Francisco Chronicle: "Presented under municipal sponsorship, Pietre You gave an impressive recital last night before an audience of over 6000 in the Civic Auditorium."

The Montreal Gazette: "Mr. Yon is a brilliant player, who possesses an uncanny technique... he has been largely responsible for awakening an enjoyment of the better type of organ music among the masses."

The Montreal Star: "Organ virtuosity on a grand scale, equally successful in the tenderly romantic and in the vigorously robust, was revealed last night by Pietro Yon."

The Edmonton Journal: "Mr. Yon's mastery of his instrument is complete, he has a remarkable precision of touch, perfect control of his stop combinations, and exquisite tone color throughout his whole performance."

Spokane, Wash.: "A marvelous display of technique and musical shilling was demonstrated by Pietro A. Yon.... he pleased both old and young in his audience."

A letter from Mr. H. M. Hart, principal of the Lewis and Clark Much School, says in part: "Mr. Yon played a wonderful concert. He is king of all of them."

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E. HAYNER, Secretary



Tour Now Booking

Concerts and Recitals

(Continued from page 62)

Andres Segovia, Guitarrist

Andres Segovia, guitarrist, made his first appearance of the season in the Town Hall on the afternoon of Jan. 18, before a capacity audience.

before a capacity audience.

Mr. Segovia repeated the delicately beautiful performances he has given here in his three previous seasons. On the program, besides pieces carried over from other instruments, for nothing seems impossible to Mr. Segovia's facile fingers, there were numbers written especially for him, and a Romance and Allegro composed by Paganini in the days when he forsook the violin for the less familiar guitar.

"Six Character Pieces" dedicated to

"Six Character Pieces" dedicated to him by Torroba, were played without interruption but Spanish members of the audience were unable to restrain exclamations of enthusiasm, and broke into a tumult of applause at the close of the group.

of the group.

Too much cannot be said in praise of Mr. Segovia's playing. Throughout the recital, he drew tones of unbelievable beauty from his instrument to the obvious delight of his audience.

N.

Friends of Music

Friends of Music

For its sixth concert of the season, Mr. Bodanzky presented the Mass in C Major of Beethoven, and Eight Choruses for Women's Voices by Schumann with the accompaniments orchestrated by Pfitzner.

This was a delightful concert. Not only was the subject matter well chosen but it was well presented. The Beethoven Mass, while not a work of thrilling interest, is less pretentious than the Missa Solemnis which was composed ten years later, and more vocal. There are passages in it of great beauty.

The solo quartet, consisting of Ethyl

The solo quartet, consisting of Ethyl Hayden, soprano; Margaret Matzenauer, contralto; Dan Gridley, tenor, and Dudley Marwick, bass, had been carefully rehearsed and they all sang with devotion. The chorus had much more elasticity in tone and dynamics than it usually has and Mr. Bodanzky seemed to inspire it. to inspire it.

The Schumann choruses are of unusual charm and should be more frequently heard. The tone quality of the distaff side of the organization proved far less monotonous than usual in group singing by women, and they negotiated the placid music beautifully. The setting of Uhland's gloomy "Die Kapelle" with the organ predominating in the accompaniment, was of extraordinary interest. nary interest.

Pfitzner's accompaniments were great additions. They were never obtrusive and if, at times, the orchestration was not exactly what Schumann might have chosen, it was always appropriate. H.



Madeleine Grey, Distinguished Parisian Mezzo-Soprano Who Made a Success-ful American Debut in Recital in the Guild Theatre

Madeleine Grey in Debut

Madeleine Grey in Debut

No less a celebrity than Arturo Toscanini and his colleague, Bernardino Molinari, graced the debut of Madeleine Grey at her American debut in the Guild Theatre on Sunday evening, Jan. 18. The singer, who has a Parisian reputation, proved in an engaging program to be a diseuse of striking personality. Gowned fascinatingly and endowed with that assurance that only comes to singers after long experience on the stage, she delivered her program of songs with exceptional results.

The voice, which is a mezzo-soprano, is one of no special beauty, nor does the singer manage it with great technical facility. But Mme. Grey can paint a picture graphically. In her folk-song group, which included two Burgundian pieces arranged by Maurice Emmanuel and two enchanting items from Auvergne in the "langue d'oc" arranged by Canteloube, and a Huré arrangement of a Breton folk-song, she won her audience completely. Here the intimate character of the texts was wonderfully projected.

There was a fine "Cancion del Carretero" arranged by the Argentinian com-

projected.

There was a fine "Cancion del Carretero" arranged by the Argentinian composer Buchardo, Nin's "El Vito," a broad bit suggestively done, and three Jewish popular songs, arranged by Ravel, Milhaud and Aubert and sung in Yiddish. The Sicilian "Amuri" arranged by Geni Sadero and an anonymous "Tarantella Napoletana" completed the list. In all these there was pleted the list. In all these there was much to admire in Mme. Grey's inter-pretative skill.

she was less successful in an aria from Pergolesi's "Serva Padrona," Fauré's superb "Cimetière," of which she but scraped the surface, two of Debussy's "Chansons de Bilitis" (the

"Flûte de Pan" and "La Chevelure"), Ravel's "Kaddish" in Hebrew and his Ronde and Chabrier's "Pastorale des Cochons Roses." The last-named was marvelously given. But Ravel's Hebrew song lacked depth of feeling, as did "La Chevelure," in which numerous singers have surpassed her here.

As encores, another Yiddish song was added and Castelnuovo-Tedesco's tuneful but slight setting of Heine's "Die drei heiligen Könige." Mme. Grey ought to look at Richard Strauss's setting of this poem, if she wants to sing a really worthy musical interpretation of the night before Christmas.

Boris Kogan played the accompaniments with rare virtuosity and sympathy.

Milwaukee

(Continued from page 110)

In addition there will be group demonstrations of instruction. A large harp ensemble will be under the direc-tion of Emma Osgood Moore. Still another ensemble will be made up of 150 cellists.

Mr. Smith announces three programs. No outside soloists will be engaged, every feature being furnished by the young musicians themselves.

To Sing "Creation"

The Arion Musical Club and the Mil-The Arion Musical Club and the Milwaukee Musical Society, combined in what is now known as the Festival Chorus of Milwaukee (with between 250 and 300 singers) under the direction of Dr. Daniel Protheroe, will sing Haydn's "Creation" on April 30 in the Auditorium. Guest soloists and the Milwauker Dhillesselve Carbett Market Protection of Control of the Milwauker Carbett Society of the Milwauker Carbett Society of the Milwauker Milwauker Carbett Society of the Milwauker Society of the Milwauker Carbett Society of the Milwauker Society of the Milwauker Carbett Society of the Milwauker Carbe waukee Philharmonic Orchestra are to take part. Herman H. Bruns is president of the Musical Society, and P. J. Kuipers, president of the Arion Club. The Arion Junior Musical Club, also

directed by Dr. Protheroe, has a mem-bership of several hundred children. It will give a concert in the Spring season. The children provide all their own solo and ensemble numbers, no outside

soloists being engaged.

The Milwaukee Philharmonic Orchestra has four concerts left of the eight scheduled in the Auditorium for this season. Dates are Jan. 25, Feb. 15, March 8 and March 29—all Sunday afternoons. There will be special featernoons. ternoons. There will be special leatures for these concerts. Luella Melius, coloratura soprano, is to appear. George Gershwin is scheduled. The Arion Musical Club and the Milwaukee Musical Society will be a special attraction, and the Lyric Male Chorus will sing at the fourth concert.

Orchestral Events

Approximately 6000 Milwaukee pupils have heard the Milwaukee Philharmonic Orchestra this year under the direction of Frank Laird Waller. In December the Orchestra gave matinee concerts in Walker Junior, Bay View, Riverside and Washington high schools. A fee of a few cents was charged to assure closer attention on the part of each pupil and to help defray expenses.

The Philharmonic Orchestra has also been heard throughout Wisconsin and the Northwest by means of six radio programs of one hour each. These have been sponsored by the Wisconsin

Bankshares Corporation.
Critics agree that the Orchestra, which has nearly 100 members, has made remarkable progress in the short time it has been playing under Mr. Waller. At the eight concerts of the season the general admission fee of \$5 and \$7 was charged, without reserved seats, so that it was possible for thousands of Milwaukeeans to hear a good orchestra and a nationally famous soloist, or some large chorus, at the rate of about sixty-two cents or eighty-seven cents per concert.

Herman Uihlein is the promoter of the orchestral series and president of the Orchestral Association, with some of Milwaukee's best known business and society men and women co-

operating.

St. Louis

(Continued from page 112)

Education. Summer sessions will be held at Washington University, St. Louis; Syracuse University; the Unicolorado Woman's College, Denver. Besides local engagements, Mr. Galston will be heard elsewhere in recital.

The Miller-Ferguson Institute of Music, with Leo C. Miller as director and Revened Economic Research as a considerable of Music, with Leo C. Miller as director and Revened Economic Research as a considerable of Music, with Leo C. Miller as director and Revened Economic Research as a considerable of Music, with Leo C. Miller as director and Revened Economic Research as a considerable of Music, with Leo C. Miller as director and Revened Economic Research as a considerable of Music, with Leo C. Miller as director and Revened Economic Research as a considerable of Music, with Leo C. Miller as director and Revened Economic Research and Revened R

and Bernard Ferguson as associate director, has opened a department for stringed instruments. Three student clubs in the school give regular programs. Mr. Miller heads the piano department and Mr. Ferguson the voice. They will appear in joint re-

Margaret Chapman Byers continues her studio recitals, presenting artist pu-

Powell Plays New Work by George Harris Based on Malory Epic

John Powell, American pianist, in his recital in the Town Hall, on the evenis recital in the flown Hall, on the evening of Jan 22, gave the first performance of a new work for piano, by George Harris, "Ballad of the Questing Beast," founded on Malory's "Morte d'Arthur."

Tulsa Hears Fifth Annual "Messiah"

Tulsa, Okla., Jan. 20.—The fifth annual presentation of Handel's "Messiah" took place in Convention Hall on Dec. 14, with the combined voices

the Tulsa Civic Chorus and the Central High School Chorus, and the Central High School Orchestra and Educational Little Symphony. George Oscar Bowen conducted, and the following were soloists: Mrs. J. Thomas Reid, soprano; Nettie Huggins, contralto; John Thompkins, tenor, and Harry Irv-ing Clarkson, baritone. Dorothy Nay-



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By HELEN KNOX SPAIN

ATLANTA, Jan. 20.—Performances by resident musicians and visiting artists have already made the current season one of especial interest. The Atlanta Music Club, of which Mrs. Walter Bedard is president, sponsors for a second season the concert series directed by the Civic Concert Service of Chicago. Local arrangements are in the hands of the Atlanta Civic Music Association, which has the following officers: Eugene Black, president; Mrs. Willier L. Moore, vice-president; Mrs. Willis Westmoreland, secretary, and Alexander C. King, treasurer.

treasurer.

Under this new arrangement, the Music Club has increased its membership from less than 500 to 1400, and has been enabled to present an artists' series without incurring a deficit. Marion Claire and Henry Weber were announced for Nov. 4, and John Charles Thomas for Jan. 8. The Minneapolis Symphony is due on Feb. 10. Manuel and Williamson are to give a harpsichord recital on March 12. An extra attraction, distinct from the series, will be the appearance of Paderewski on

In addition to its artists' series, the club conducts eighteen morning meetings, eight of which bear the title of "Morning Musicales." Mrs. Paul Brown is chairman, and resident artists take part. Under the chairmanship of Grace Lee Townsend, eight meetings are devoted to study, hymns and choral



Mrs. Walter Bedard, President of the

music receiving special consideration this season.

Opera Questionnaire

The Atlanta Music Festival Association has sent out a questionnaire to learn the attitude of subscribers toward continuing the series which has been annually held in April by the Metropolitan Opera Company. The result will be announced by Harry M. Atkinson, president of the association, in February. It is generally believed that Atlanta will continue to sponsor the Metropolitan engagement.

the Metropolitan engagement.

The Emory University Glee Club and Symphony Orchestra, directed by Dr. Malcolm H. Dewey, is fulfilling local engagements and will tour Florida, Georgia and Alabama in the Spring. A return tour of Europe in the Summer is also discussed. The annual gala concert in the Atlanta-Armory Auditorium in May always draws a capacity audience of 5000. Glee Club members number forty-five under the presidency of George Monk. Mike McDowell is president of the orchestra, which has forty players and



Dr. Malcolm H. Dewey, Professor of Fine Arts, Emory University, and Director of the Emory University Glee Club and Symphony Orchestra

gives monthly concerts on Sunday afternoons in the University Auditorium. Both organizations are frequently heard in radio programs over WSB.

Joseph Ragan, dean of the Georgia chapter of the American Guild of Organists, announces the following schedule by local artists: Emilie Parmalee, assisted by the North Avenue Presbyterian Church Choir, January; E. Ethel Beyer and the Choir of Druid Hills Methodist Church in a program of modern American church music, February; a Bach recital by Eda Bartholomew, St. Mark's Church, March; a recital by Dr. Charles Sheldon to open the organ in the New Jewish Synagogue, April; Music Week program under the direction of George Lee Hamrick, First Baptist Church, May.

Active Music Centre

Helen Coyne Riley, of the Juilliard Musical Foundation of New York, is entering her second year as director of the Atlanta Music Centre, the civic centre for musical education. This organization co-operates with rural



Reeves Studios

Joseph Ragan, Dean of the Atlanta Chapter, American Guild of Organists



Helen Coyne Riley, Director of the Atlanta Music Centre

schools, various music groups and Parent-Teachers' Associations in presenting lectures on appreciation. From September to December forty-four talks were given through the medium of subcentres. For the balance of the year, the Centre will carry on a program of from one to twenty lectures a month, and will conduct a series of educational hours over WSB. As the Centre is a civic organization, all services are free. National Music Week will be spon-

National Music Week will be sponsored by the woman's division of the Chamber of Commerce. Nellie Nix Edwards is the president. Schubert Memorial artists will be

Schubert Memorial artists will be presented in the Spring under the local direction of Clark Forman.

S. Russell Bridges, president of the Southern Musical Bureau, will not present a concert series this season, but plans to give a dance series.

The Georgia Federation of Music Clubs Mrs. J. J. Clyatt, president, will hold a MacDowell Festival under the direction of Evelyn Jackson, first vice-president.

Sidney Sukoenig, pianist, will be the soloist at a musical under the auspices of the Men's Club and the Women's Auxiliary in Temple Emanu-El, New York, on Sunday evening, Jan. 25.

Beniamino Gigli, tenor, and Marie Miller, harpist, gave a concert for the Haarlem Philharmonic Society at the Hotel Astor on Thursday afternoon, Jan. 15.



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The Baltimore Symphony, Photographed at a Recent Concert. George Siemonn, the New Conductor, Is Seen in the Centre. The Soloist, Mabel Garrison (Mrs. Siemonn), Stands at the Left Beside Mayor William Broening. Frederick R. Huber, Municipal Director of Music, Is at the Right

BALTIMORE HAILS GERMAN COMPANY

"Walküre" Given Spirited Performance—Brahms List Heard

Baltimore, Jan. 20.—The German Grand Opera Company presented a convincing performance of "Walküre" at the Lyric on Jan. 7 before an enthusiastic audience. Johanna Gadski, Isolde von Bernhard, Johannes Sembach, Allen Hinckley and Richard Gross, with other assisting members of the cast, gave highly artistic presentations and disclosed the high musical ideals of this excellent company. A capable orchestra under the energetic baton of Carl Adler read the noble music with appreciation of its import. Stage settings were effectively managed by Jan Heythekker. The performance was under the local management of the Wilson-Greene Concert Bureau.

The Philadelphia Musical Fund Ensemble gave a program of Brahms compositions, including the Clarinet Quintet, Op. 115; the Quartet in A Minor, Op. 51, No. 2, and the String Sextet in B Flat Major, Op. 18, before an in-

terested audience on Jan. 7 in Cadoa Hall. The ensemble consists of Boris Koutzen, S. Dabrowski, Maurice Kaplan, Stephen Deak, Jules Serpentine, Sam Rosen and Benjamin Gusikoff. The concert was one of the series given under the auspices of the local Bach Club.

Peabody Recitals Given

Maurice Maréchal, 'cellist, with Emanuel Bay as accompanist, was heard in the ninth Peabody recital, on Jan. 2, giving delight with a program of interesting music. The tenth recital of the series, on Jan. 9, introduced Claire Dux, soprano, whose initial local program gained immediate recognition. This charming singer won favor through her gracious stage presence and her subtleties of vocal art. Frederick Schauwecker was the accompanist.

Lawrence Tibbett, baritone, of the Metropolitan Opera, attracted a huge audience to his recital in the Lyric on Jan. 2. The baritone impressed his large group of admirers. The entire program was artistically projected. Stewart Wille, who was at the piano, was represented on the program as the arranger of "Lord, I Want to Be" and appeared also as soloist. The concert was sponsored locally by the Albaugh Bureau. Franz C. Bornschein

Baltimore

(Continued from page 111)

Cadoa Hall throughout the season. Programs are presented by members of the Philadelphia Musical Fund Ensemble, consisting of Boris Koutzman and Stanislaw Dabrouski, violinists; Maurice Kaplan and Sam Rosen, violists; Stephen Deak and Benjamin Gusikoff, 'cellists; Heinrich Wiemann, bass; William Kincaid, flute, and Jules Serpenti, clarinet.

The European Conservatory of Music, of which Henri Weinreich is director, announces a large enrollment. Student concerts and artist recitals are planned for the remainder of the scholastic term.

The School of Musical Art, directed by Eugene Martinett, is preparing Spring programs to be given by staff members and advanced students. Mr. Martinett arranges Sunday afternoon concerts at the Lord Baltimore Hotel. With his assistant, Henrik Essers, conductor of the Little Symphony, he has made this series important.

Sunday afternoon programs at the Maryland Casualty Auditorium will include appearances of the Baltimore and Ohio Women's Chorus, the Baltimore and Ohio Glee Club, the Grachur Glee Club, the Harmonie Singing Society, the Johns Hopkins Orchestra, of which Bart Wirts is conductor; the Choral Club, led by A. Lee Jones, and other groups. There will also be appearances of individual artists. These recitals will continue until late Spring. They are free to the public.

John Denues is director of music in the public schools. His assistants are John Itzel, Deana Cohen and other supervisors. Each supervisor is responsible for a program, and from this amount there will be chosen material for the final Spring programs. A music festival will be featured during Music Week.

Carol Concert Given in Boulder, Colo.

BOULDER, Col., Jan. 20.—Pupils of elementary grades of the school, of which Lillian McCracken is music supervisor, gave the thirteenth annual concert of Christmas carols in Macky Auditorium on Dec. 14.

During February Richard Crooks will make a tour in the Southern states, during which he will sing for the Society of Arts in Palm Beach, Fla., on Feb. 23. The tenor is engaged for a recital in Ardmore, Pa., on March 3.

Philadelphia Grand Opera Awards Prizes for Musical Essays

PHILADELPHIA, Jan. 20.—Twelve prizes have been awarded by the Philadelphia Grand Opera Company in its contest for essays on the subject, "The Cultural Value of Grand Opera," by students of this city and vicinity. The awards consisted of tickets to performances in its series, and were as follows: First prizes, value \$63, Catherine M. Marriott, Jennie Rovner and Rosalie Snyder; second prizes, value \$35, John F. Carson, Carolyn S. Hirsch and Bertha Reesman; third prizes, value \$28, Estella E. Keen and Alberta May Reeve; fourth prizes, value \$21, Mabel A. Rippel and Elinor F. Smith; fifth prizes, value \$14, Beatrice Gorodetzer and Ruth Marjorie Post.

A special honorable mention prize, valued at seven dollars, has been awarded to each of the following contestants: Edith Cattler, Annette Fisher, Milford Gerton, Bertha Greenburg, Mary E. Martin, Walburga May, Dorothea Mylish, D. Irwin Rickards, Jeannette Roebuck, Pauline Romm, Claire M. Rosen, Charles N. Rosenberger, Dorothy Roth, Martha Slobotnick and Charles Ward.

A reading was given over Station WIP on Jan. 5 at 6.30 of the essays by the three winners of first prizes.



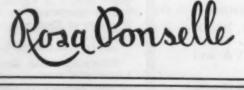
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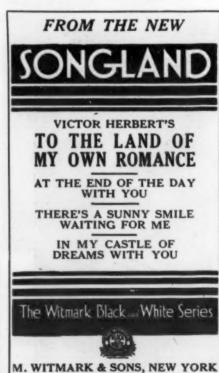
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Make Important Contribution to Artistic Enterprises—Noted Artists
Booked for Concert Series

By BLANCHE LEDERMAN

ANSAS CITY, Mo., Jan. 20.—
Patrons of music and art in this city and the Southwest look with interest and hope to the recently assured civic "Ten-Year Plan" envisioned by the Kansas City Chamber of Commerce. With a spirit and energy which has spelled success for former undertakings, this body announces its intention of including a stadium, an out-door theatre and a music auditorium in a comprehensive civic program. Brought to reality, these plans would unquestionably stimulate activity for the organization of a symphony orchestra, civic opera and choral groups.

With Conrad H. Mann at the helm, expectations for general development are high. The William Rockhill Nelson Gallery of Art, already in process of construction, will contain a music auditorium with a seating capacity of 800. Then there is the recently dedicated Epperson Hall, (wing of the Kansas City Art Institute), a recital room seating about 400. So it is evident that musical events will be adequately housed.

Meanwhile, musical activity includes, among important features, two Fritschy concert series, five afternoon and five evening events. This is the twenty-third year that Walter A. Fritschy has brought first-rank artists to this city. Afternoon attractions in the Shubert Theatre, include Claudio Muzio, Victor Chenkin, Alexander Kipnis, Carlo Zecchi and Paul Kochanski. Offered for the evening series in Convention Hall are Jascha Heifetz, Richard Crooks, Florence Austral, Everett Marshall and Vladimir Horowitz.

Mabelle Glenn continues as director of music in the public schools. The concert series, for which the children are prepared with lessons in appreciation, includes the following attractions: the United States Marine Band, in Convention Hall; Ann Mathea, Norwegian soprano, and Stanley Fletcher, pianist, Ivanhoe Auditorium; Albert Spalding, Ivanhoe Auditorium; the orchestra of the German Opera Company, Convention Hall. The price for a season ticket is \$1.

The high standard of these concerts and the opportunities thus offered to children of this city are made possible through the continued generosity of Siegmund Harzfeld, who has assumed responsibility for deficits incurred by this plan. The children will participate in the Spalding concert by singing folksongs. The annual Spring Festival will be held in Convention Hall, April 10, when the children will sing in large groups. as in former years.



Walter A. Fritschy, Kansas City Impresario



Photo by D. P. Thomson

Mabelle Glenn, Director of Music in

Public Schools

Late in the summer the Kansas City-Horner Conservatory of Music established a Junior College in connection with its curriculum. Students of music may complete their freshman and sophomore years while preparing for a musical career. Earl Rosenberg, director of the music school, who has been on a leave of absence due to ill health, will return in September, 1931. John Thompson, co-director and head of the piano department, recently held a teacher's piano normal class in Cincinnati. Mr. Thompson's plans will take him to New York later in the season. Henry Gorrell, head of the voice department, is holding class lessons.

At the Conservatory

The Conservatory Symphony, conducted by Forrest Schulz, gives its first concert early in the year. Sylvia Tell, head of the dance department, is preparing an elaborate Spring program to be presented in Ivanhoe Auditorium. Herbert Drake is director of theatre arts. Carl Busch heads the theory department.

The second annual visit of the German Opera Company is due in February when the Chamber of Commerce presents that organization. "Tristan," "Flying Dutchman" and "Don Giovanni" will be heard in Convention



Roland R. Witte, President of the Horner-Witte Concert Bureau



Strauss-Peyton

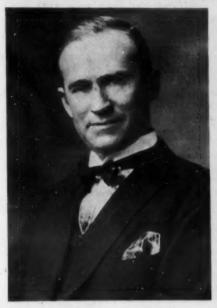
Ottley Cranston, President of the Kansas City Guild of Music and Allied Arts, and Director of the Cranston School of Music

For the second consecutive season, the Kansas City Chamber of Commerce sponsored two performances of "Messiah." Again the Lindsborg chorus of over 500 stirred a delighted audience of several thousand in Convention Hall. Hagbard Brase, who for years has directed the Bethany Oratorio Society, received ovations at both performances. Soloists were Mrs. Raymond Havens, Mrs. George Cowden, Karl Jorn and Mark Love. Arthur Uhe led the Bethany Symphony. Arvid Wallin was organist.

Sorority Series

The Mu Phi Epsilon Morning Musicale series presents members in programs arranged by Gladys Cranston. Muriel Kerr, pianist, is guest artist this month. The season ticket sale has surpassed that of previous years. The proceeds form a scholarship fund. These musicales are presented in the ballroom of the Hotel President.

The annual Sigma Alpha Iota Christmas vesper service was held in the Country Club Christian Church. A recently-formed vocal ensemble of twenty-five contributed numbers, and the Boys' Choir sang. Soloists were Mrs. Leon Hinkle, soprano; Grace Fritz, contralto; Cammie Johnstone, organist, and Esther Pierce, 'cellist. Gladys Schnorf



Charles F. Horner, President of the Kansas City-Horner Conservatory and Co-Founder of the Horner-Witte Bureau



Siegmund Harzfield, President of the Kansas City Symphony

was organ accompanist for Miss Pierce. The annual Spring concert will be given in April for the scholarship fund.

Among recent activities of the Cranston School of Music was a costume recital given by Gladys Cranston in Ivanhoe Auditorium. Miss Cranston projected the characters of her text with a sensitive and impressive art. Assisting her in the second act of "The Daughter of the Regiment" were Mr. and Mrs. Ottley Cranston. Margaret Fowler Forbes, violinist, and Phillip Stevens, pianist, furnished interludes and accompaniments.

Marie Kelly, head of the dance department of the Cranston School, recently presented a revue in the Shubert Theatre. Her work exemplified fine standards and was applauded by capacity, audiences

Grants Certificates

The Kansas City Guild of Music and Allied Arts has been empowered by the State Charter of Missouri to grant certificates, diplomas and degrees. Officers of the guild are: Ottley Cranston, president; Cora Lyman, vice-president; Margaret Fowler Forbes, treasurer, and Carrol W. Cole, secretary.

The Kansas City Music Teachers' Association plans to present "The (Continued on page 120)

Kansas City Activities

(Continued from page 119)

Bride of Bagdad," an opera by Julius Osiier to a libretto by Dr. Andreas Bard, in the Spring. Officers of the association, which is incorporated under a State charter, are: Mrs. George Pense Snyder, president; Jeannette Case Triplett, Mrs. Roscoe C. Hopkins, Margaret Felt, Leta Wallace and Charles

The Kansas City Orchestral Training School, now in its fourth year, with N. DeRubertis as director, has given two programs, one by juniors and another by the senior ensemble. A program composed of a Haydn symphony and works by Glazounoff, Martucci, Sini-gaglia and Mascagni reflected the fine ideals Mr. DeRubertis has instilled into his musicians. Mary DeRubertis and Jean Smith were heard in Mozart's Double Piano Concerto. Later in the season the combined ensembles will present works by Glazounoff, Chadwick, Wagner and César Franck. Other programs will feature works of English and American composers.

Active Ensembles

The Kansas City Musical Club continues its bi-monthly programs in the Hotel Baltimore. The student depart-ment also offers two monthly programs. The club continues its policy of presenting a MacDowell program, the proceeds of which are sent to the Ed-ward MacDowell Fund. Mrs. J. Bowdon ward MacDowell Fund. Mrs. J. Bowdon Bird is president of the club, which has a membership of nearly 500. Other officers are Harriet Robinson, Mrs. Werton D. Moore, Ellen J. Green, Mrs. Jay Norman, Mrs. O. H. Westerman and Mrs. Roscoe Hopkins. Mrs. Lee Riley is editor-in-chief of the Musical Bulletin. Mrs. Jack Cunningham heads the educational and philanthropic department. The program commit chairman is Mrs. Werton D. Moore. committee

The music department of the Kansas City Athenaeum presents bi-monthly programs under the general direction of Mrs. Tyree G. Newbill.

The Kansas City chapter of Pro Musica, the president of which is Geneve Lichtenwalter, has withdrawn plans for the season. General activity, it has been announced, will be resumed next

To Roland R. Witte, president of the Horner-Witte Concert Bureau, the year 1931 is an important anniversary, for it marks a decade and a half of concert experience for this comparatively young man.

Fifteen years ago he came to the Kansas City-Horner Conservatory to teach singing, but within a short time he left that field to become a concert manager.

Thus in 1916-17 he formed, with Charles F. Horner, the Horner-Witte Concert Bureau and last year became the principal stockholder in the firm. the first the bureau dealt with the best available talent and has followed that policy consistently. The Horner-Witte Bureau was first

in this territory to popularize concerts for public school children, having in the early days presented John Philip Sousa and his band. It was also first to bring important masterclass instruc-tors to this city. Leopold Godowsky presided over a class in 1920, and more recently Ernestine Schumann-Heink taught 150 students who came from Germany, Denmark, England, Canada, Mexico and thirty-five of the fortyeight states in the Union.

Of the profession, Mr. Witte rearks: "I consider that we have served as a pioneer firm in the promotion of music and its allied arts in the midwest territory. We have established, during our fourteen years of existence, over 300 concert courses including 95 per cent of the state colleges and universities. Furthermore, these courses have become a definite part of the curricula of the educational institutions. times, it seemed it would be impossible for us to continue-but we have: we have managed to do two essential things, pay our bills and satisfy our customers, with a real service. At first it was difficult to secure the type of attraction we wished to present, but that we have developed along sane and steady lines that difficulty is no longer a worry. Our present principal concern is finding demand even the greatest attractions. How-ever, as is the case with all other business, the concert profession is passing through a period of renaissance and it may be two or three years before

we reach the even tenor of our ways." Mr. Witte has assumed the manage ment of the Tipica Orchestra of Mexico, which is now on tour. Four concerts by this organization were re-cently presented in Ivanhoe Auditorium, with unqualified success. The Professional Women's Club sponsored the events. Booking of next season's tour

is practically completed.

Associated with Mr. Witte in the
Horner-Witte Concert Bureau is Lucius Pryor, tour director and associate business manager. Details are supervised by Myrtle Jones, secretary-treasurer, and Sarah Lechtman, personal director and manager of the Kansas City office. Murl Springstead heads the booking department.

To Conduct New Work

Carl Busch, an honorary member of the American Bandmasters' Association, has been invited to conduct a new work when the members meet from April 9 to 12 in Boston. He has also been engaged to judge the Nebraska State Music Contest May 1 and 2 in

E. Robert Schmitz will be heard late in the month in a piano recital at the Grand Avenue Temple. There are plans for a lecture-recital by him on Debussy, both events to be managed by Steiniger Clark.

Richard Canterbury has become director of the Kansas City Choral Society in the absence of John R. Jones. The organization was heard recently in Ivanhoe Temple, with Mrs. Allen Taylor as soprano soloist. Later appear-

ances are scheduled.

Artist students of Marjorie Rose Ryan are being heard in Sunday afternoon musicales in the Kansas City Art Institute, Epperson Hall. Bob Bohannon, tenor from the Ryan studios, is soloist for the Opera Club and the South Shore Country Club in Chicago. Other professional students are Howard Green, Margaret Bryan, Mrs. Clifford Johnston and Grace Fritz.

Walter Ehrnman has begun teaching singing in classes. There are three groups, one for children, another for young people and a young matrons'

Important broadcasts are offered by the Kansas City Star station, WDAF, and by stations KMBC and WREN.

The music editor of the Star is Minna K. Powell. Luigi Vaini reviews music for the Journal Post.

An important booking for the last of the month is that of the St. Olaf Choir, conducted by Dr. F. Melius Christiansen, which will be heard in Ivanhoe Auditorium.

Lambert Estate Includes Bequest to N. Y. Public Library

Alexander Lambert, pianist and teacher, who was struck by a taxicab and killed on Dec. 31, 1929, left an estate appraised at \$273,457 net.

A bequest of musical relics to the New York Public Library, valued at \$780, included \$250 for a collection of musicians' photographs, \$300 for handcolored Gregorian chants and \$50 each for a framed letter from Chopin and an original music score of Richard

SERIES FOR FITCHBURG

Annual Simonds Concerts Will Present Notables in Free Events

FITCHBURG, MASS., Jan. 20. every Sunday afternoon during January, February and March, the Simonds Concerts will be held at the Calvinistic Congregational Church. These are made possible through the generosity of Mrs. Daniel Simonds, who founded these musicals sightern these musicales eighteen years ago in memory of her husband.

The events, free to the public, are enjoyed annually by thousands. the guest organists to appear are Fernando Germani, of Rome; Andrew Tietgen, first assistant to Tertius Noble at St. Thomas's Church, New York; Chandler Goldthwaite, of New York, and William Zuech, Herbert Irvine, J. Arthur Colburn and J. Wallace Woodworth, all of Boston.

Several Boston Symphony artists will assist, including Bernard Zighera and Elford Caughy, harpists; Alfred Zighera, 'cello; George Laurent, flute; Walter Smith, trumpet, and Carl Lamson, piano. Alice Erickson, violinist, and Angel del Busto, bassoonist, complete the list of instrumental artists.

In the vocal portions of the programs the Simonds Choir of twelve mixed voices, as in other years, will have a prominent part. Ralph Phelps will be the accompanist. The choir will be assisted by singers from the Apollo Club, Boston, including the Boston Singers' male quartet.

JOHN F. KYES, JR.

Nanette Guilford Goes Under Haensel & Jones Management

Nanette Guilford, soprano of the Metropolitan Opera Company, has signed a contract with Haensel & Jones, of the Columbia Concerts Corporation, whereby she will be under this man-agement for a term of years. In addition to singing leading roles at the Metropolitan, Miss Guilford has made numerous concert appearances

National Harpists' Association to Hold Festival in Milwaukee

MILWAUKEE, Jan. 20 .- The eleventh annual festival of the National Association of Harpists, Inc., will be held in this city on Feb. 9, 10 and 11. The festival will be opened with a concert at the Pabst Theatre in which an ensemble of at least fifty harpists will be heard. Soloists at the concert will be Carlos Salzedo and Lucile Lawrence, assisted by members of the Milwaukee Philharmonic. A group of sixteen students of the harp from the Milwaukee high schools will contribute one group to the program, under the direction of Emma Osgood-Moore, of this city, the festival manager. An Open Forum will be held on the following day at which questions relating to the development of the harp will be dis-

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Is one of Kansas City's leading teachers of voice, repertoire and diction.

Her first voice teacher of note was Frederick Root. She later studied extensively with Mrs. Nettle Snyder, assisting her in teaching.

While in Florence, Italy, Mrs. Ryan had daily lessons for four years with Vincenzo Vannini; opera coaching with Alberto Bimboni (now with the Curtis Institute); and German lieder with Alfred Parr (pupil of the great Barth of Berlin).

Vincenso valuality.

Vincenso valuality.

Institute); and German lieder with Alfred Parr (pupil of the second lied institute); and German lieder with Alfred Parr (pupil of the second lieder lieder).

Mrs. Ryan was for nine years associated in teaching with Edoardo Sacerdote, taking a course in harmony and sight reading at the Chicago Musical college.

This season she is presenting her advanced pupils in a series of Sunday afternoon musicales at the Art institute.

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Pittsburgh Boasts Music Calendar of Much Variety

Local Symphony, with New Associate Conductor, Antonio Modarelli, Presenting Series Under Noted Guests - Many Visiting Scheduled -Orchestras Concert Celebrities Provide Recital Year of Richness - Local Musicians Active

By WILLIAM E. BENSWANGER

PITTSBURGH, Jan. 20.—Despite reported business depression throughout the country, there is little evidence of it in this city, so far as musical events are affected. A larger number of concerts are scheduled here than in any previous season. For the major artists and organizations, the halls have been filled. Pittsburgh is not suffering from neglect in the munot suffering from neglect in the musical field; rather, there is an overabundance. Conflicting engagements, with all the local halls in activity at one time, sometimes make the task of the reviewer difficult. The signs of the times point to healthy progress, and managers, artists and organizations are proceeding with well-laid plans and expectations of success. expectations of success.

Symphony Enjoys Success

In the field of orchestral music a rich season is in progress. The Pitts-burgh Symphony is presenting five concerts in Syria Mosque, under various conductors. Antonio Modarelli, Pittsburgh composer and conductor, was appointed last Fall as the associate conductor of the orchestra, and his training of the men has met with enthusiastic approval. Mr. Modarelli's opera, "Sakuntala," in November was given its world-premiere at Augsburg, Germany.

On Nov. 9 the first concert of the Pittsburgh Symphony was given under the leadership of Eugene Goossens, with Edward Johnson as soloist. On Dec. 28, Bernardino Molinari made his first Pittsburgh appearance, leading the orchestra in a sensational manner; Louise Lerch, soprano, was the soloist. On Feb. 1, Hans Kindler, 'cellist, will serve in the dual capacity of conductor and soloist; on March 8 Percy Grainger will be the soloist, and on April 12 Gladys Swarthout, mezzo-soprano, will appear; Mr. Goossens conducting both the latter concerts. The series has been increased by one concert over the previ-ous season. Much progress is being made in the rapid development of the orchestra. The concerts are presented on Sunday evenings to capacity audiences. Edward Specter is the orchestra's manager.

Visiting Orchestras Announced

The Pittsburgh Orchestra Association has sponsored a series of concerts in Syria Mosque for many years. While the New York Philharmonic and the Boston Symphony are missed this year, the series is a commendable one and has introduced soloists for the first time in years. The season was opened on Nov. 14-15 with a pair of concerts by the Detroit Orchestra, under Ossip Gabrilowitsch, with Dusolina Giannini as soloist. On Dec. 5-6 the Cleveland



Antonio Modarelli, Composer and Asso-ciate Conductor of the Pittsburgh Sym-phony

Orchestra, under Nikolai Sokoloff, played two concerts. The Chicago Sym-phony, under Frederick Stock, played a single concert on Jan. 19.

Other events to come include two concerts by the Minneapolis Symphony, under Henri Verbrugghen, on Feb. 13-14, with Guy Maier and Lee Pattison as joint soloists, and a single concert by the Chicago Symphony on April 6. May Beegle is the manager of the asso-The Detroit, Cleveland and Minneapolis orchestras each gave a concert for children.



Ernest Lunt, Conductor of the Men-delssohn Choir of Pittsburgh

Local orchestras are doing yeoman service. That of the Carnegie Institute of Technology is under the baton of J. Vick O'Brien; the P.M.I. Orchestra is led by Dr. Charles N. Boyd, and the East Liberty Orchestra is conducted by Oscar W. Demmler. All give pub-lic concerts and have been well re-

Many Recitals Scheduled

In the domain of recitals, the longestablished Art Society, dating from 1873, is presenting an exceptionally fine list. Concerts already given included those by Geraldine Farrar, Nov. 24; Alexander Kipnis, Nov. 21; the English Singers, Dec. 16; and Harold

Bauer, Jan. 12. Those to come are the Roth String Quartet on Feb. 27 and Nathan Milstein, violinist, on March 20. All the concerts are given in Carnegie Music Hall. May Beegle is the manager of the society and Dr. Charles Heinroth the president.

The May Beegle Series consists of eight recitals given in Syria Mosque and includes many notables. The series

and includes many notables. The series opened on Oct. 27 with Fritz Kreisler; Nov. 27 the Don Cossack Russian Male Chorus, under the dynamic Serge Jaroff, impressed the audience. On Dec. 12, John Charles Thomas captivated an eager throng, and on Jan. 6 Elisabeth Rethberg gave another fine recital. Tito Schipa will appear on Jan. 26; Sigrid Onegin on Feb. 9; Kreutzberg and Georgi on March 3, and Sergei Rachmaninoff on March 26.

The Young Men and Women's Hebrew Association, Herman Passama-



Bachrach Mrs. A. B. Siviter, President Tuesday Musical Club

neck, manager, continues its usual policy of presenting artists. It is a highly commendable work. Erika Morini was here on Oct. 26 and was followed by Heinrich Schlusnus on Dec. 14. Gregor Piatigorsky, 'cellist, appeared on Jan. 18, making a deep impression. Kathryn Meisle will be heard on Feb. 8, and José Iturbi on April 5. With the exception of Miss Meisle's, these were all first appearances in Pittsburgh. In addition, programs by the Y.M. & W.H.A. Choral Society, and a group of chamber music concerts are included in the course, which is given on Sunday evenings.

Miss Beegle presented Paderewski in recital on Dec. 1, the audience rising to greet him; Roland Hayes on Dec. 4; and Ralph Banks in November. Samuel Kliachko, a 'cellist new to Pittsburgh, gave an excellent recital in October; Victor Chenkin and Harry N. Malone appeared in December. Gaylord Yost, violinist, will give a recital on Jan. 28. Other recitals were given by Martha Eaton Brickman and by Walter Gieseking in December, and by the Denishawn Dancers, Rosa Raisa and Giacomo Rimini in January.

Chamber Music Events

Chamber music is becoming more and more popular locally; various ensembles are engaged in promoting its welfare. The Yost String Quartet gives



Dr. Charles N. Boyd, Conductor of the P. M. I. Orchestra and Chorus and the Tuesday Musical Club Chorus

four concerts in the Hotel Schenley. under the auspices of the Pittsburgh Chamber Music Society, Miss Beegle being the manager and W. E. Benswanger, president; Mrs. O. S. Hershswanger, president; Mrs. O. S. Hershman, vice-president; Mrs. A. A. Germain, secretary; and Harry N. Malone, treasurer. Gaylord Yost is the leader and the quartet has been enriched this year by the addition of Samuel Kliachko, 'cellist. The first program was presented on Nov. 30, at which time Rudolph Ganz was assisting artist. The second concert took place on Jan. 4. When new works by place on Jan. 4, when new works by Rieti and Pogojeff were played. The remaining concerts will be given on Feb. 22 and March 15, with assisting artists to be announced later. Roy Shoemaker and Carl Rosenberg are the other members of the quartet.

The Max Shapiro String Quartet,

composed of Max Shapiro,



Dr. Will Earhart, Director of Music in the Pittsburgh Public Schools

Lomask, John Lomask and George Curry, is giving other concerts. The Fillion Ensemble, under the direction of Ferdinand Fillion, is making rapid strides and consists of a large group of strings and woodwinds. Mr. Fillion also leads a quartet which bears his name and gives frequent recitals, the (Continued on page 122)

Activities in Pittsburgh



The Rev. Carlo Rossini, Composer, Organist, and Conductor of the Pitts-burgh Polyphonic Choir

(Continued from page 121) other members being Robert Eicher, George Fischer and Ero Davidson. The Y.M. & W.H.A. will offer three or four chamber music concerts, as will Carnegie Institute of Technology, with its able ensemble. The String En-Carnegie Institute of the String En-its able ensemble. The String En-semble of the Tuesday Musical Club, conducted by Helen Roessing, also conducted by Helen Roessing, also makes appearances. The Trio will play on Feb. 22.

Programs by Choruses

Choral music occupies a conspicuous place. The Mendelssohn Choir, under Ernest Lunt, is having a fine season. The first concert on Nov. 25 included Howard Hanson's "Lament for Beowulf," in a first Pittsburgh performance; and Arthur Piechler's "Sursum Corda," given for the first time in America in Carnegie Music Hall. The soloists were Arthur Kraft, Chester Sterling, Eda Kreiling and Irene Cramblett. Mildred C. Fey is accom-panist for the choir and Earl Mitchell the organist. On Dec. 30 "The Messiah" received its annual performance, with Grace Kerns, Alta Schulz, Dan Beddoe and Frank Cuthbert in solo roles. The final concert will take place on April 14, when Elgar's "Dream of Gerontius" and Kodaly's "Psalmus Hungaricus" will be given, with Dan Gridley as

The Choral Society of the Y.M. & W.H.A., under Harvey Gaul, will present several concerts and will specialize this season in Palestinian music. Mr. Gaul also conducts the Chamber of Commerce Chorus. The Pittsburgh Male Chorus is under the direction of Lee Hess Barnes, a new and able leader, who was heard in the first concert in Carnegie Music Hall on Dec. 5. Several other concerts will follow. The P.M.I. Chorus is conducted by Dr. Charles N. Boyd, who also is the leader of the Tuesday Musical Club Choral. The first-named gave a program Christmas music in Carnegie Music Hall on Dec. 2. The latter is heard frequently in programs of the Tuesday Musical Club. The Rev. Carlo Rossini conducts the Pittsburgh Polyphonic Choir, to be heard in two or more concerts later in the season, in presentations of Gregorian and other church music. T. Carl Whitmer leads the Dramamount Singers in intimate re-



Lee Hess Barnes, Conductor of the Pittsburgh Male Chorus

citals, delightfully presented. The glee clubs and choruses of various colleges will be heard, among them those of Yale, Princeton, Harvard, University of Pittsburgh, Carnegie Institute of Technology, Pennsylvania State, and

The German Grand Opera Company. with Max von Schillings as conductor, will be heard in Syria Mosque on March 7, in "Flying Dutchman."

Organ Lists Presented

Organ music is prominent here. The Western Pennsylvania Chapter of the American Guild of Organists holds monthly meetings at which recitals are given. Such organists as Arthur Jennings, Charles N. Boyd, William H. Oetting, Charles Heinroth, Casper P. Koch, Albert Reeves Norton, T. Carl Whitmer, William Steiner, William Wentzell and others are always busy. In Northside Carnegie Hall, Dr. Koch, city organist, gives a recital every Sunday afternoon from October In Carnegie Music Hall Dr. Heinroth gives a recital every Sunday afternoon during the same period, and also a recital every Saturday evening, except during Lent, when he gives a series of six illustrated talks on musical topics. This double series of re-citals has been in existence for thirtyfive consecutive years, and admission is free to the public.

Many Club Activities

The Tuesday Musical Club is one of the largest and best-known women's music clubs in the United States. Its activities are varied and of wide interest and influence. The officers are: president, Mrs. A. B. Siviter; vice-presidents, Mrs. A. M. Dudley, Mrs. Charles N. Boyd; secretaries, Mrs. H. M. Bodycombe, Mrs. J. Smith Christy; treasurer, Mrs. L. E. Husemen; chairmen of committees. men of committees, Mrs. D. A. Pitcairn, Mrs. S. H. Nichols, Mrs. G. M. Rohrer, Mrs. W. B. Jones, Mrs. J. C. Ackerman, Mrs. R. S. Porter; secretary and treasurer, Mildred O. Cog-

Meetings and programs take place in Memorial Hall. On Oct. 21, President's Day, a joint recital was given by Marie Stone Langston and Marilla Kohary. On Nov. 4 and 18 miscellaneous programs were presented. Dec. 2 brought a choral program of works

by American composers. On Dec. 16 a Christmas list was given; on Jan. 6, Bruce Simonds, pianist, received a warm welcome in recital; a piano

semble program was given on Jan. 20. Future events include an opera program on Feb. 17; a Junior Club list on Feb. 3; the string ensemble will appear on March 3; a program of modern music will be given on March 17; a manuscript program on March 31; a choral program on April 14; a miscellaneous program on April 28; and the annual meeting will be held on May 5. Dr. Heinroth will give the Lenten lecture on March 28. Dr. Charles N. Boyd is a moving spirit in this organization.

The Musicians Club of Pittsburgh is in the midst of an active season. The officers are: W. E. Benswanger, president; Earl Truxell, vice-president; William J. McWhertor, secretary; William MacD. Dorrington, treasurer; Will Earhart, Gaylord Yost and Ralph Lewando, directors. The club has invited the Music Teachers National Association to hold its 1931 convention in Pittsburgh. Visiting artists are entertained by the club, among recent acceptances being those of Howard Hanson, Henri Verbrugghen, Guy Maier and Lee Pattison. Musical programs and interesting discussions are given at intervals, and monthly meet-

Music in Schools and Churches

Public school music is under the able direction of Dr. Will Earhart. No-where are the training of youth and the encouragement of the audience and performer of the future more earnestly pursued than here. Dr. Earhart has had a wide influence because of his worthy work.

Radio stations KDKA, WCAE. WJAS and KQV present regular programs, but an improvement in programs, but grams would be acceptable to musi-cians. Concerts will be given next Summer in about twenty city parks, as in the past, by various bands. A capable committee is in charge.

The private teachers are thriving despite the business depression. Prominent music schools, such as the Pitts-burgh Musical Institute, Fillion Stu-Carnegie Institute of nology and others, report music study on the up-grade.

Pittsburgh is represented by many well-known composers, among whom might be mentioned T. Carl Whitmer, William Wentzell, Gaylord Yost, Richard Kountz, Harvey Gaul, the Rev. Carlo Rossini, Antonio Modarelli and

The churches will, as usual, be busy exceptionally so at the Easter season, as they were at Christmas, However, throughout the year there is a high standard of musical perform-ance in Pittsburgh churches.

Under the direction of Dr. Charles N. Boyd, the P. M. I. Chorus gave a Christmas concert in Carnegie Music Hall on Dec. 2. Old and new works were represented, including a new song by William Wentzell, Pittsburgh composer. Assisting artists were Viola K. Byrgerson, Ruth Seaman, William H. Oetting, Mrs. Guy B. Cooley, Frank Kennedy.

Dr. Boyd also conducted the Choral of the Tuesday Musical Club in Mem-orial Hall on Dec. 2, when a fine list was presented. Mary Williams and Frances Sanders, from the Morgantown Music Club were exchange artists in a delightful program. Elsie Breese Mitchell was the accompanist. The program was arranged by Mrs. S. H. Nichols.

PITTSBURGH ENJOYS MUSICAL PLENTY

Cleveland Band, Paderewski and Gieseking Among **Noted Guests**

PITTSBHRGH, Jan. 20.—The pianistic art of Walter Gieseking was demon-strated in recital in Carnegie Music Hall on Dec. 10, when this artist enthralled an audience.

The recital by Paderewski in Syria Mosque on Dec. 1, under the local management of May Beegle, showed the great pianist was in his best form. He played for three hours. The vast audience stood when he appeared, and remained until the lights were turned

Cleveland Orchestra Heard

Nikolai Sokoloff conducted the Cleveland Orchestra in Syria Mosque on Dec. 5 and 6, under the auspices of the Pittsburgh Orchestra Association. The first program comprised excerpts from De Mondonville's "Carnaval de Parnasse," Schubert's "Unfinished" Symphony, Goldmark's "Sakuntala" Overture, in honor of the composer's centered to the centered to th tenary, an entr'acte from Moussorgsky's "Khovantschina" and Debussy's "The Sea," all splendidly played. The second concert was made up of Haydn's D Major Symphony "With the Horn Signal," the "Romeo and Juliet" of Major Symphony "With the Horn Signal," the "Romeo and Juliet" of Tchaikovsky, "Factory" by Mosoloff, and Dohnanyi's "Ruralia Hungarica." The Mosoloff work elicited curious and varied criticisms and was distinctly a new type of music. The orchestra also gave a children's concert, presenting works of Mozart, MacDowell, Tchai-kovsky, Wolf-Ferrari, Strauss and

Grieg.

The Yost String Quartet opened its season on Nov. 30 in the Hotel Schenley under the auspices of the Pittsburgh Chamber Music Society. Gaylord Yost, Roy Shoemaker, Carl Rosenberg and the new 'cellist, Samuel Kliachko, are The Haydn Quartet in C was delightfully performed. Rudolph Ganz was the assisting artist, joining the quartet in the scintillating Dvorak Quintet, and also playing eight Debussy

Soloists and Three Choruses

Roland Hayes gave a recital in Carnegie Music Hall on Dec. 4, under the management of May Beegle. The beauty of his voice won acclaim in which the accompanist, Percival Parham, shared. The program was made up of art songs, Lieder and a group of Negro spirituals.

May Beegle presented John Charles Thomas in Syria Mosque on Dec. 12. In a program which included many varieties of vocal numbers, the singer endeared himself to a large audience. He was assisted at the piano by Lester

The Pittsburgh Male Chorus opened its season in Carnegie Music Hall on Dec. 15, under the direction of the new leader, Lee Hess Barnes, well known for his work at Conneaut Lake. The chorus of eighty well-trained voices responded sensitively to the conductor's command. Clyde Miller, bass, was the command. Clyde Miller, bass, was the soloist. Solos from the chorus were sung by Claire Kepler, Alvin Little, Earle C. Renner, Dr. Russell H. Kirk and Warren Kinder. The Victor Saudek Brass Ensemble and the boys' choir from Calvary Episcopal Church also

W. E. BENSWANGER

Molinari Leads Pittsburgh Forces; Recital Roster Presents Variety

PITTSBURGH, Jan. 20.—With Bernardino Molinari conducting, the Pittsburgh Symphony gave its second concert in Syria Mosque on Dec. 28, before an immense audience. The virtuosity and authority of the leader brought magnificent results. The orchestra never played better than under Mr. Molinari. Antonio Modarelli, the associate conductor, is fully entitled to his share of the credit.

The program consisted of the Beethoven Sixth Symphony, Respighi's "Ancient Dances and Airs for the Lute" and the Overture to "Tannhäuser." The soloist was Louise Lerch, soprano of the Metropolitan Opera, making her first appearance here. She sang arias from "Louise" and "The Pearl Fishers" splendidly. Two encores were demanded, with Mr. Molinari accompanying at the piano.

Handel Oratorio Sung

The annual performance of Handel's "Messiah" by the Mendelssohn Choir occurred in Carnegie Music Hall on Dec. 30. Ernest Lunt conducted in able manner. The soloists were Grace Kerns, soprano; Alta Shultz, contralto; the redoubtable Dan Beddoe, tenor, and Frank Cuthbert, bass. Earl Mitchell was at the organ, and Mildred C. Fey at the piano.

The Yost String Quartet, consisting of Gaylord Yost, Roy Shoemaker, Carl Rosenberg and Samuel Kliachko, gave its second concert in the Hotel Schenley

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Soprano
LESIA MAYENKO,
Piano

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CONCERT MGT.: VERA BULL HULL Steinway Bldg., 113 W. 57 St., N.Y.C. on Jan. 4, under the auspices of the Pittsburgh Chamber Music Society. The program contained two works which received their first local performances: a quartet in F by Vittorio Rieti and a Theme and Variations by W. Pogoieff.

Metri and a Theme and Variations by W. Pogojeff.

May Beegle presented Elisabeth Rethberg, soprano, in recital in Syria Mosque on Jan. 6. This sterling singer again revealed her lovely voice to superb advantage. Her program contained arias from "Freischütz," "Faust" and "Andrea Chenier," and songs by Griffes, Quilter, Schubert, Schumann, Brahms and Strauss, to which encores were added. Viola Peters was the accompanist.

Pianists and Quartets Heard

The Art Society sponsored a piano recital by Harold Bauer in Carnegie Music Hall on Jan. 12, in a program of works by Gluck, Couperin, Leo, Bach, Beethoven, Schubert and Ravel. The charming qualities of Mr. Bauer's playing were again present, and numerous encores attested to the enjoyment of the large audience.

Bruce Simonds gave a piano recital in Memorial Hall on Jan. 6, under the banner of the Tuesday Musical Club. A program of Bach, Mozart, Schumann, Debussy, de Falla and Chopin was played in admirable style. He was warmly received.

The Compinsky Trio appeared here for the first time on Jan. 4, at the Y. M. & W. H. A., in a miscellaneous program. The program included the Franck Trio in F Sharp Minor and shorter works.

The Max Shapiro String Quartet, consisting of Max Shapiro, Milton Lomask, Herbert Lomask and Fred Goerner, gave an interesting program at Seton Hill College, Greensburg, Pa., on Dec. 21. Quartets by Beethoven and Borodin and works by Bridge and Debussy were presented.

bussy were presented.
On Jan. 13 the Civic Club sponsored a nation-wide observance of the death of Stephen Collins Foster, Pittsburgh composer. The local schools, orchestras, churches and music clubs all participated. A wreath was laid on the composer's grave in Allegheny Cemetery.

The Children's Theatre of the Irene Kaufmann Settlement gave two performances of "Hänsel and Gretel" on Dec. 28.

Mae Mac Kenzie, pianist, gave a lecture-recital before the Hadassah Society recently.

W. E. BENSWANGER

Harriette Cady to Give Wagner Recital

Harriette Cady, pianist - composer, with the assistance of Georges Vigneti, violinist, will give a recital of Wagnerian music at the home of Mrs. Martin S. Watts, 127 E. Thirty-seventh Street, on the afternoon of Jan. 28.

S. Watts, 127 E. Inirty-seventh Street, on the afternoon of Jan. 28.

The program will contain piano transcriptions of music from the "Ring," "Flying Dutchman," and "Meistersinger," and arrangements for violin and piano of parts of "Tristan," "Lohengrin" and "Parsifal."

Charles Cooper to Teach at Austro-American Conservatory in Mondsee

Charles Cooper, pianist, who is now resident in San Francisco, has been added to the faculty of the Austro-American Conservatory at Mondsee, Austria, for the coming Summer.



Kendall K. Mussey, Director of the Little Theatre Opera Company and of the Brooklyn Music School Settlement



Charles O. Banks, Who gives Monthly Recitals in St. Luke's Church

Brooklyn's Activities

(Continued from page 104)

(in double-bill), by the Little Theatre Opera Co., the director of which is Kendall K. Mussey, will be given at the Brooklyn Little Theatre, 122 St. Felix St., on Feb. 18-21. Smetana's "Bartered Bride" (March 18-21) and Oskar Strauss's "Waltz Dream" (April 15-18) will follow.

Mary Thornton McDermott's Evenings of Chamber Music, three of which are held annually in the Music Masters Hall of the Brooklyn Museum (Eastern Parkway), revive antique compositions in juxtaposition with modern. The concluding program will be on Feb. 3.

Free Musical Society

In the same hall are held the concerts of the Brooklyn Free Musical Society, Dmitry Dobkin, director, devoted to instrumental and vocal programs. These concerts are free to the public. Remaining dates are Feb. 26, March 26 and April 23. As an extension to its activities, the Society has organized a choral club which meets every Sunday afternoon at the Pacific Branch of the Brooklyn Public Library, Fourth Ave. and Pacific St.

Lovers of organ music may hear interesting programs finely interpreted at the free recitals by Charles O. Banks, given on the first Wednesday evening of each month at St. Luke's Episcopal Church.

Marking the twentieth anniversary of his first Brooklyn appearance, John McCormack will appear in a recital of "old favorite songs" at the Academy of Music on Sunday night, Feb. 1.

Fontainebleau Graduates to Appear in New York Concert

A concert of French music will be given by alumni of the Fontainebleau School of Music, on Tuesday evening, Jan. 27, at the Architectural League, 115 East Fortieth Street, New York. The program will include two groups of madrigals sung by Rhea Massicotte, soprano, Stephanie Wall, contralto, Wesley Howard, tenor, and Harry Blank, baritone; a Suite by Couperin, played by Alice, Marguerite and Virginia Quarles; and the Quartet in G Minor, Op. 45, by Fauré, played by Louise Talma, Frank Brieff, Marguerite Quarles and Bernard Barron.

Concerts in Borough

(Continued from page 104)

Choral concerts, in which Brooklyn offers much that is excellent, brought forward The Chaminade on Wednesday evening, Jan. 14, and the Catholic Diocesan Choristers on Thursday evening, Jan. 15, both events given in the Academy. Mme. Emma Richardson-Kuster, conductor of the former group, arranged a program of diversified interest that showed to advantage the ninety women's voices comprising the chorus. Especially ingratiating was the singing of Clokey's "Flower of Dreams." Mario Chamlee, tenor, assisting artist, sang arias from "L'Africana," "Manon," and "Tosca," and songs by Linley, Dupare, Fauré and A. Walter Kramer. Mr. Chamlee's singing, artistic and beautiful, elicited the admiration and applause of his listeners. Mr. Chamlee's accompanist was Rudolf Thomas. The Chaminade accompanists were Amelia Gray-Clarke and Rhoda L. Nowten

Choral Lists Given

The Catholic Choristers, numbering ninety-seven boy and men singers, are this year under the leadership of Bruno Huhn. Sacred and secular numbers were on the program, interspersed by solo offerings. Mr. Huhn has developed a fine quality of tone and musical expressiveness in his singers, as well as technical facility.

as technical facility.

The soloists were Beatrice Belkin, coloratura soprano of the Metropolitan Opera; Rose Tentoni, dramatic soprano; Everett Clarke, tenor; Raymond McMurray, contralto; Master Leonard Sanchez, boy soprano, and the Rev. Lawrence H. Bracken, baritone. All were called upon for extra numbers. William J. Falk, the Choristers' accompanist, also played for the soloists. Enrico Rosati was the accompanist for Miss Tentoni.

The second Mundell Morning of the season, held at the Academy on Jan. 9, featured a program of vocal solo groups by Kathryn Meisle, contralto, and Dan Gridley, tenor. A reception in the foyer preceded the concert, with Mrs. Robert Getty Langdon as chairman.

Felix Deyo

Toscha Seidel will appear under the auspices of the Rochester, N. Y., Civic Music Association on Feb. 13, in a joint program with Gina Pinnera, soprano, in the Eastman Theatre.

Original Movements are Features of New Orleans's Growth

Much of City's Progress Developed From Within, but Famous Artists Also Make Contributions—Petit Opera Plans Novelty and Standard Productions—Reorganized Chorus Announces New Policy—Chamber Music Group Looks to Establishment of Orchestra

By OTTILIE M. LAMBERT

NEW ORLEANS, Jan. 20.—Much of New Orleans's music must come from within, due to the city's somewhat isolated geographical situation. Consequently many concerts are supplied by resident performers, who show an indomitable ambition to add to the community's culture. As a result, there is variety along various lines, together with original undertakings. Yet it must not be supposed that New Orleans is without concerts given by visiting artists. Indeed, the number of guest appearances this season is greater than in some previous years.

Encouraged by the artistic success of their Autumn performances, those at the head of Le Petit Opéra Louisianais announce tentative plans for a short season with "Tosca" and "Lakmé" as features, in addition to a novelty, perhaps sung in English. The feasibility of bringing guest artists is also discussed. The Petit Opera is under the direction of Ernesto Gargano. Jane Foedor is artistic director; Ben Mathews the stage director, and Mary V. Molony the official accompanist. The workshop department, which presents excerpts from several operas each season, is under the chairmanship of Ethel Scott McGehee. Gabrielle L. Lavedan is vice-chairman.

Reorganize Chorus

The Greater New Orleans Choral Society, which achieved signal success last year, has been reorganized and announces its first program will be given in February. The conductor is to be Ernesto Gargano, with Mary V. Molony and Eugenie Wehrmann Schaffner as accompanists. The society has adopted a new policy of using one conductor at each performance, instead of the five formerly taking part. Herbert Hiller is chairman.

Mr. Gargano announces the establishment of a scholarship among Italian people of this city, and an annual Spring recital by his voice students.

The New Orleans Chamber Music Association made its début in December. Plans are now discussed to embrace in it all forms of chamber music, leading eventually to expansion into a permanent symphony orchestra. The association was organized by Ernest E. Schuyten, violinist, who is president of the New Orleans Conservatory of Music and Dramatic Art. The membership is large. Taking part in the initial



Mary V. Molony, Accompanist of Le Petit Opera and the New Orleans Choral Society

performance was a trio made up of Dr. Schuyten; Enrique Tuit, pianist, and Otto Finck, 'cellist. Two more trio programs will be offered later.

The Rene Saloman String Quartet was formed this season by the violinist whose name it bears. His fellow-members are Carl Kirst, Bertha Kribben Fenn and Otto Finck. They are scheduled to give two afternoon performances in the Newcomb School of Music.

Local Chamber Music

An interesting series of sonata recitals for piano and violin bids fair to become an annual feature. Eugenie Wehrmann, Schaffner, pianist, and Adrian Freiche, violinist, inaugurated this series last season. They will appear again on Feb. 2, March 13 and April 25. Arrangements are being made for these recitalists to tour in southern states. Mme. Schaffner's piano recital will take place in the Spring.

Additional chamber music will be provided by two local string ensembles. The Mark Kaiser String Quartet presents three programs, each of which contains a quintet number with piano. Mary V. Molony and Eda Flotte-Ricau will appear in remaining performances. The personnel consists of Gladys Pope, Florence Hiteshew, Rosalie Duvic and Sarah Lob.

Artists' Courses

A new artists' course has been established by Maud Gosselin. She announces that Beniamino Gigli will appear in the Municipal Auditorium on Feb. 4 under the auspices of the Gruenwald Music Store. Sydney Rayner, Clare Clairbert, Harald Kruetzberg and Yvonne Georgi came earlier on the list.

The Philharmonic Society, which has been responsible for the greatest number of guest appearances since 1906, will sponsor programs by the Minneapolis Symphony under Henri Verbrugghen on Jan. 25, 26 and 27. The soloist at a matinee will be Milou Voiture, soprano of this city. A 'cello recital by Beatrice Harrison will close the Philharmonic series, which includes the following bookings: Jose Iturbi, Feb. 19, and Florence Austral, assisted by John Amadio, on March 23.

Analyses of these programs will be presented by the Musical Appreciation Series, of which Mary V. Molony is chairman. Local musicians who will conduct the analyses are Adrian Freiche, L. R. Maxwell, Virginia Westbrook, Ferdinand Dunkley, Walter Goldstein, and Ethel Scott McGehee.

Students' Contests

Extensive preparations are under way for conventions in April of the Louisiana Division of the National Federation of Music Clubs, and the Louisiana Music Teachers. The federation sponsors junior and young artists's contests (open to students all over the state), in voice, piano, violin, 'cello and organ. The committee in charge of contest arrangements includes Mrs. W. Carruth Jones of Baton Rouge, southern chairman; Mmes. Leroy Gilbert, E. W. Schaffner, M. V. Molony and Lewis Conner. Mme. Schaffner and Mrs. Jones will give two-piano recitals throughout Louisiana to raise funds



hoto by Trice

Ethel Scott McGehee, Chairman of the Petit Opera Workshop

for a scholarship. Mrs. Elmer James Ottaway, of Michigan, national presi-

Ottaway, of Michigan, national president, will be a guest at the convention.
The Conservatory of Music and Dramatic Art, and the Newcomb School of Music continue weekly faculty and student recitals.

The Newcomb School specializes in the presentation of novelties. Events of particular interest will be the appearances of Katherine Price, soprano, and Mrs. Salomon (both instructors), and Otto Finck. Students are organizing an orchestra. Leon Ryder Maxdell, dean of the Newcomb School, is planning to produce Gay's "Beggar's Opera" this Spring. Each semester the school presents an operetta, one with students participating and the second with a more mature cast. A performance of "Mikado" in December was an acclaimed success.

The Louisiana Music Teachers, with Clara del Valle del Marmol as president of the New Orleans division, will repeat the piano contest held for the first time last year. The contest is sponsored by the New Orleans music teachers, the *Item*, the Philip Werlein music store and the music department of the public schools. The music selection committee consists of Mme. Schaffner, Cammie Allen and Alice Weddel Wilkinson.

W. Otto Miessner, author of "Melody (Continued on page 144)

A recent letter received from WALTER DAMROSCH to

LEOPOLD

Pianist

Dear Mr. Leopold:

I have just received your two Wagner transcriptions for the piano and beg to congratulate you on the charming manner in which you have reproduced the Wagnerian spirit. Both of these excerpts combine in happiest fashion the best qualities of a musician and a pianist. I predict for them a wide circulation among musicians and amateurs.

With cordial greetings,

Very sincerely yours,

Walter Damrosch

Comment from a New York newspaper critic

The pianist in recent seasons gained many followers by his skilled achievements as a Wagner transcriber. His Wagnerian erudition is uncommonly searching and extensive.

Herbert Peyser, New York Telegram.
(These Wagnerian transcriptions are published by Carl Pischer, Inc.)

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Orchestra Under Hoogstraten Acknowledged to Be Civic Asset—University Extension Classes Further Appreciation—Junior Symphony Arouses Community Interest—Chicago Opera to Hold March Series, Giving Local Premiere of "Walküre"

By Jocelyn Foulkes

PORTLAND, ORE., Jan. 20.—Music in Portland this year covers a wide range. With operatic performances, orchestral and choral programs, as well as solo recitals and chamber music at hand, music lovers have abundant material from which to choose.

The Portland Symphony is approaching the close of its twentieth season. During his six years as conductor, Willem van Hoogstraten has, through his furtherance of high ideals, increased the musicianship of the orchestra until it has become an acknowledged civic asset.

Half of the ten evening concerts will be given in the next two months. Vladimir Horowitz is scheduled to play a concerto on Feb. 9, and Harold Bauer will appear on Feb. 23. Verdi's Requiem will be sung by the Portland Choral Society, directed by Mr. van Hoogstraten, on March 23. Auditions were demanded of the chorus singers this year, thus raising the standard for admission.

Four of the eight matinee concerts are yet to be heard. Edouard Hurlimann, concertmaster, will be the soloist on Sunday afternoon, March 1.

Four young people's concerts were on the calendar. The high schools to be visited in February and March are Lincoln and Benson Polytechnic.

The college towns Eugene and Corvallis will present the orchestra.

Orchestral Training

Mr. Van Hoogstraten is an instructor in the University of Oregon extension division. One evening a week is devoted to the orchestra training class, another evening to conducting and music appreciation, the latter covering the Symphony's programs. Mrs. Donald Spencer is manager of the Symphony and the Portland Symphony String Quartet. Members of this group are first chairmen in the orchestra. They are: Edouard Hurlimann, Helmer Huseth, Ted Bacon and Ferenz Steiner. Included in their concerts are forty of educational value, given in the grade schools. These musicians play without a guarantee. Tickets are sold at a nominal price.

The Portland Junior Symphony, in its seventh season and directed by Jaques Gershkovitch, arouses community interest. Desda Weinstein, piano student, will be soloist at the February concert. The third program will be given in April. Eugene Linden, high school student, is assistant to the conductor. The manager is Mrs. Elbert C. Peets. Mrs. Lloyd Frank is president of the Portland Junior Symphony Association and president of the Portland Chamber Music Society. The latter sponsors a series of recitals by the



Willem van Hoogstraten, Conductor of the Portland Symphony



Mrs. Elbert C. Peets, Manager of the Junior Symphony



Jaques Gershkovitch, Who Directs the Junior Symphony

Neah-Kah-Nie String Quartet, which is directed by Michel Penha, 'cellist. His fellow-members are Susie Fennell Pipes, Hubert Sorenson and Alexander Vdovin.

Groups from the Portland Symphony play in the homes of members of the Riverdale Music Society. The Symphony String Quartet will give the closing program in February.

The First "Walkure"

The Chicago Civic Opera Company, which has not been here for three years, will appear on March 12 and 13 in the Municipal Auditorium, where all major attractions are presented. The operas promised are "Traviata," "Lucia," "Walküre," "Cavalleria" and "Pagliacci." "Walküre" will be new to Portland. Among the principals to sing here in opera for the first time are Tito Schipa, John Charles Thomas, Claudia Muzio, Alexander Kipnis and Maria Olszewska. Hal White is the local manager.

Lois Steers has introduced new artists to the Northwest for thirty years, in addition to arranging for the return visits of established favorites. Five of the seven attractions in the Steers-Coman series to be heard this Spring



Markham

Helen Calbreath, President of the Oregon Federation of Music Clubs

are Claire Dux, Mischa Elman, Paul Robeson, the Aguilar Lute Quartet and the Liebeslieder Ensemble. The last three will make their first appearances in this city.

Definite announcements regarding attractions to be brought by Creed and Loseth are not yet made.

Ruth Creed is business manager of the Portland chapter of Pro Musica, and Ella Connell Jesse the president. Three of its five recitals remain to be accounted for. Maurice Martenot, assisted by Genette Martenot, will demonstrate his "Music from the Ether" on Jan. 29. The MacDowell Club Chorus will sing Bach chorales at the referendum concert. This group of forty-six women, directed by W. H. Boyer, will be one of ten choirs to present a half hour's program at the National Federation of Music Clubs' biennial convention in San Francisco next June.

The Apollo Club of men's voices, led by Emery W. Hobson, will give two of its three concerts in February and April.

A Spring Festival

A Spring Music Festival will be held by the joint high school choruses, orchestras and bands on April 10 and 11. Choruses and their directors are:

Federated Clubs Focus Attention on Biennial in San Francisco — School Musicians Prepare for Two-Days' Spring Festival — First Appearances to Be Made by Renowned Guest Performers — Choral and Other Societies Actively Engaged in Fostering Artistic Progress

Franklin, R. W. Walsh; Jefferson, Edith Charleston; Commerce, Danae Livesay; Washington, J. MacMillan Muir; Lincoln and Benson Polytechnic, W. H. Hollensted; Grant, Lillian Acorn; Girls' Polytechnic, Minetta Magers and Roosevelt, Edna Hollenbeck. Carl Denton and Harold Bayley are the orchestra conductors; Leon Handzlik and Carl T. Johns lead the bands. W. H. Boyer, supervisor of music in the public schools, will conduct the ensemble of 450 voices.

The Oregon Federation of Music Clubs, of which Helen Calbreath is president, has many activities. Mrs. John Huxtable is the radio chairman. Weekly programs are given by young students in connection with short talks. The chairman of the scholarship student loan fund is Mrs. F. O. Northrop. Mrs. Walter Denton of Salem handles extension work. Nelle Rothwell May is chairman of the young artists' contests. Eda and Marjorie Trotter will conduct the junior contests in May. Music Week will be observed, aided by the Federation. A committee with Jocelyn Foulkes as chairman, is prepared to emphasize the importance of music in addressing the Parent-Teachers' Association. Attention is focussed on the National Federation biennial, and it is expected a train will be chartered to convey Oregon musicians to San Francisco.

Mae Ross Walker is president of the Monday Musical Club. P. A. Ten Haaf directs the chorus and sextet. The Concert Bureau is available to local musicians and National Music League attractions.

Franck Eichenlaub is president, for the third year, of the Portland District of the Oregon Music Teachers' Association. Travel, psychology and other topics are discussed at monthly luncheons. The educational committee, of which Jean Park McCracken is chairman, has established daily orchestra rehearsals in the high schools in cooperation with Charles A. Rice, city school superintendent. Independent piano teachers are permitted to conduct group instruction in thirteen grade schools before school hours and at noon.

What Groups Are Doing

The Oregon Music Teachers' Association, with Frederick W. Goodrich as president, will assemble in convention here with the State of Washington's Association in June.

Resident musicians are heard at monthly meetings of the Allied Arts Club, of which Mrs. Harold Jones is president. Among performers are members of the Portland Trio—Sylvia Weinstein, Lora Teschner and Ruth Bradley Keiser.

(Continued on page 153)

Providence Activities Have Extensive Range

Orchestral and Solo Concerts Continue to Attract -Pembroke College Sponsors Series - Festival Chorus Prepares for Spring Celebration—Clubs Offer Progressive Programs

By ARLAN R. COOLIDGE

PROVIDENCE, Jan. 20.—With the continuance of concert courses, the appearance of the Boston Symphony, the coming of individual artists in recital, and the activities of local clubs and choruses, Providence anticipates excellent musical fare during the late

excellent musical fare during the late Winter and early Spring.

The Boston Symphony, Serge Koussevitzky, conducting, will make its final local appearance of the season on April 14. The program will be given in the Albee Theatre as usual. Preceding the concert, Dr. W. Louis Chapman, critic of the Providence Journal, will give an illustrated lecture on the will give an illustrated lecture on the works to be played. His lecture will be given in the Providence Public Library and, as has been the case with previous lectures, will be under the auspices of the Monday Morning Musical Club.

The concert series sponsored by Pembroke College in Brown University is to continue with concerts on Feb. 18, and March 19. The former will be given by John Goss, baritone. The latter will bring recent Schubert Memorial Contest winners, Ruth Posselt, violinist, and Phyllis Kraeuter, 'cellist. In ar-ranging this final program Pembroke College is co-operating with the local chapter of the Schubert Memorial.

Association Programs

The Music Association, of which Mrs. Henry D. Sharpe is president. will bring the Cleveland Orchestra, Nikolai Sokoloff conducting, for two concerts on Feb. 17. There will be a childrens' concert in the afternoon and a program for adults in the evening. The final event of the series, on March 17, will



Mrs. George Hail, Chairman, Plymouth District, National Federation of Music Clubs

be a joint recital by Sigrid Onegin, contralto, and Myra Hess, pianist. The University Glee Club, conducted by Berrick Schloss, has arranged for two more concerts this season. The first is scheduled for Feb. 20, when the soloist will be Hizi Koyke. The second will bring Jesús María Sanromá, pianist, as soloist. The date is May 1.

The Providence Festival Chorus, which is under the leadership of John B. Archer and the patronage of Stephen O. Metcalf, will resume activities early in the spring in preparation for its annual out-of-doors concert at the Temple of Music in Roger Williams Park. This event is scheduled for Sunday afternoon, June 7. As in past seasons, the Chorus will be assisted by the Goldman Band under Edwin Franko Goldman. The guest soloist will be Cora Frye, soprano.

What Clubs are Doing

In addition to its regular fortnightly programs, the Monday Morning Musical Club is sponsoring an annual concert for the benefit of its student loan fund.



John B. Archer, Conductor of the Providence Festival Chorus



Schervee & Bushons Berrick Schloss, Conductor of the University Glee Club

This program will be heard in Memorial Hall on March 25. Soloists will be Mrs. Matthew Gallagher, soprano; Ruth Tripp, pianist; Barbara Smith, 'cellist, and Dorothy J. Pearce, pianist. The Club is under the leadership of Mrs. Harold J. Gross. Gertrude J. Chase is chairman of the program committee. The Loan Fund chairman is Ada Holding Miller.

Rounding out a generous series of musicales, the Chopin Club, which has Mrs. George W. H. Ritchie as president, will present Barre-Hill, baritone, in recital at Churchill House on Feb. 8. The Club will also sponsor a con-cert by the Brown University Glee Club on March 1. President's Day exercises on May 7 will feature a musicale at the Plantations Club.

New College Founded

A new musical college—St. Dun-stan's College of Sacred Music— opened its doors at the beginning of the present school year. Incorporated in April by an act of the Legislature of the State of Rhode Island and affiliated with Brown University and Pembroke College, St. Dunstan's offers a five-year course leading to the degrees of bachelor of arts and bachelor of music.

The College is concerned with Church music and the training of organists and choir directors, but regular academic



Mrs. George W. H. Ritchie, President of the Providence Chopin Club



Mrs. Harold J. Gross, Leader of the Monday Morning Musical Club

work must be taken. The length of the course makes it possible to obtain both degrees, neither one of which will be awarded separately. In cases where a student may be particularly well fitted to follow the career of church music but unable to meet the academic requirements of entrance, a special degree—licentiate in music from St. Dunstan's College—is available. Graduate work in sacred music may be done also, leading to the degree of master of sacred music and doctor of music.

The arrangement with Brown University allows for the reciprocal admission into one institution of approved students from the other. When approved by the music department of the University, qualified students may take courses in theory or applied music at

Boys' Choir School

The College maintains a choir school for boys and supplies music for two large parishes in Providence. Students form their own choir for daily services in the college chapel, and perform the practical duties of choirmasters and organists under faculty supervision. Thus individual work and originality is fostered. Close proximity to the Cathedral of St. John (Episcopal) is a beneficial circumstance.

The founding of the College resulted from a growing need for the solution of problems facing the Church in regard to its music and liturgy. In some re-

(Continued on page 144)

Just Issued

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by CHARLES WAKEFIELD CADMAN Poem by EDWARD LYNN

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Stimulating Influence Exerted by Seattle Organizations

Current Season Reveals General Enterprise Along All Lines—Symphony Orchestra, Choral Bodies and Clubs Promote Significant Events—University and Public Schools Add Quota to Artistic Movements—Chicago Opera Booked for Spring Engagement

By DAVID SHEETZ CRAIG

S EATTLE, Jan. 20.—No past season has offered more variety or artistry than the current one. Organizations are continually active, and programs have increased numerically. In a broad survey of the situation, one finds interest drawn to the Seattle Symphony, to concerts by visiting artists, choral societies, music club meetings, public school music and university affairs, all of which represent cultural influence.

With the season more than half over, the Seattle Symphony under the bâton of Karl Krueger will have Florence Austral as assisting artist in February. Young people's concerts have occupied a conspicuous place. The Seattle Symphony String Quartet has made its initial appearance, and other engagements are being booked. The members are Robert Quick, Bruno Mailer, Hellier Collens and Mernd Huppertz.

The Spargur String Quartet, now in its sixteenth season, has the same personnel with which it started—John Spargur, Albany Ritchie, E. Hellier Collens and George Kirchner. Remaining concerts will be given on Feb. 27 and March 26. The American Woodwind Quintet, of which Bertram N. Haigh is manager, is appearing in concerts and will go on tour in the Spring.

The Seattle Municipal Band, with Albert P. Adams as director, has attracted large audiences to a series of free concerts in the Civic Auditorium.

Chicago Opera Series

Significant among Spring events will be the Chicago Civic Opera Company's visit on March 9, 10 and 11. The repertoire will consist of "Traviata," "Walküre," "Lucia," "Cavalleria" and "Pagliacci." The Civic Auditorium is to be used, and prices are to be popular.

The Ladies' Musical Club, of which Mrs. Frederick Adams is president, has been a pioneer agency in promoting concerts by celebrities. Appearances have been made this season by Fritz Kreisler, Guy Maier and Lee Pattison, and La Argentina. The current series is to end on Feb. 18 with a recital by Paul Robeson. Local artists are given hearings on the club's monthly programs; and the auxiliary, having a membership of young musicians, with Anna Grant Dall as advisor, is an important feature. The club will celebrate its fortieth anniversary in March.

The artists' series arranged by the Plymouth Men's Club, managed by Marjorie Cowan, has already presented Dino Borgioli, Richard Bonelli, Marian Anderson and Nathan Milstein.

Vladimir Horowitz is announced for Feb. 5 by the Associated Women Students of the University of Washing-



Fayer, Vienna

Karl Krueger, Conductor of the Seattle
Symphony



Ella McBride

Mrs. Frederick Adams, President of the Seattle Ladies' Musical Club

ton. The Kedroff Quartet will come on Feb. 26 and Reinald Werrenrath on March 16. Jascha Heifetz appeared in this series in December.

Choral Societies

The contribution of ten or more choral societies to the season's activities is liberal. Usually each of these ensembles is heard in two programs, one in the Winter and another late in Spring. While numerical membership has been an objective in some cases, the tendency in recent years has been toward smaller groups and picked voices. The Amphion Society of Seattle, a pioneer men's chorus, conducted by Graham Morgan, has adopted this policy and will give its second seasonal concert in May. An annual Spring appearance will also be made by the Junior Amphions under the direction of Arville Belsted.



Helen Crowe Snelling, Leader of the Nordica Club



Grady

Nellie C. Cornish, Founder and Director of the Cornish School

R. H. Kendrick conducts the Philomel Singers, a women's ensemble, which will represent the State of Washington at the biennial convention of the National Federation of Music Clubs in San Francisco. Local concerts are announced for Jan. 26 and April 27.

Two programs are to be given by the

Concerts by Visiting Celebrities Are Given Under Auspices of Private Societies—Liberal Contribution to Progress Made by Outstanding Choirs—Amateur Spirit Fostered Among Young Musicians—School Orchestras Function to Admirable Effect

Seattle Orpheons under Einar Lindblom. This women's society makes a feature of singing a cappella. One more concert remains to be given by the Ladies' Lyric Club under the bâton

of Frederick Feringer.

Among other choirs to be heard are: the Ralston Male Chorus, Owen J. Williams, conductor; the Nordica Choral Club, led by Helen Crowe Snelling; the Treble Clef Club (new this year), with Edwin Fairbourn as conductor; the Norwegian Male Chorus, directed by Rudolph Moller; the Svea Male Chorus, C. H. Sutherland, leader, and the Seattle Oratorio Society, of which J. W. Bixel is conductor.

Group Activities

Outstanding in its social as well as in its musical aspects is the Seattle Chapter of Pro Musica, with Carl Paige Wood, a faculty member of the University of Washington, as president. Programs are usually novel, and this year the schedule calls for a demonstration by Maurice Martenot of his ether wave instrument. The date is Jan. 26. The list has also included a lecture by Ernest Fowles and a concert by the Old World Trio of Ancient Instruments. Mr. Wood is also president of the Seattle Clef Club, which is mainly social.

The Seattle Musical Art Society, Pearl McDonald, president, sponsors ensemble programs to promote the amateur spirit among young people and holds monthly round table discussions. The Seattle Music Teachers' Associa-

The Seattle Music Teachers' Association, having Clifford W. Kantner as president, hold debates on policies of teaching, the licensing of music teachers, etc. The Western Washington chapter of the American Guild of Organists, with James Lewis as dean, does much to promote interest in organ music.

(Continued on page 149)

Budapest Quartet, Copeland and Goossens Heard in League Concert

An unusual program was given at the first Sunday afternoon recital by the League of Composers at the Art Centre on Jan. 4. Aaron Copland's "Piano Variations 1930," written last Summer and Fall, was played by the composer. This was the first new work by Mr. Copland to be heard in New York since the performance of his Trio two seasons ago.

The concert served to introduce the Budapest Quartet in its first American public appearance. The organization played Kodaly's Quartet, Op. 10, in its American premiere, and Hindemith's Quartet, Op. 16. An introductory talk was given by Eugene Goossens.

The dates for the other concerts of the series are Feb. 1, March 1, and April 12.

New York Singing Teachers' Association Elects Officers

The New York Singing Teachers' Association has elected the following officers for the year 1931: President, Frederic Warren; first vice-president, Francis Rogers; second vice-president, Louise Weigester; third vice-president, William Falk; recording secretary, Mrs. John Francis Brines; corresponding secretary, M. Grace Daschbach; treasurer, Frank Hemstreet, and registrar, Mrs. Frank Hemstreet.

The new executive board will comprise: Louise Gerard Thiers, Homer G. Mowe, Wilfried Klamroth, Melanie Guttman Rice, Frederic Haywood, George Shea, Walter Mattern, Crystal Waters and Florence Turner Maley.

This association, believed to be the first of its kind in this country, is now beginning its twenty-fifth year.

Minneapolis Applauds Variety of Symphony Programs and Recitals

MINNEAPOLIS, Jan. 20.—Cornelius Van Vliet, Dutch 'cellist, was heard recently as soloist of the Apollo Club concert, which splendidly opened the thirty-sixth season of this male chorus, which the beaton is its third year under the beaton. now in its third year under the baton of William MacPhail. Mr. Van Vliet, who formerly was solo player and principal of the 'cello section with the Minneapolis Symphony, revealed mu-sicianship and fine technique in works by Rachmaninoff, Kampf, Casella, Fauré, Popper and Jeral.

Symphony 'Cellist Heard

Jascha Schwarzmann, the new 'cello soloist and principal of the orchestra, on Nov. 21 made his first appearance as soloist with the Minneapolis Symphony. To a program including the Mendelssohn "Italian" Symphony and the Dohnanyi Suite, Op. 19, he contributed the Dvorak 'Cello Concerto, in which he demonstrated a refined artistry and resourceful technique.

As a coincidence, Alfred Kuehle, another 'cellist of the Symphony, last season arrived here from Munich, in a recital on Dec. 3 played the same concerto. He introduced as novelties Busoni's arrangement for the 'cello of Bach's "Chromatic" Fantasie and Fugue and the Dohnanyi Suite in B Elmer Schoettle was the accompanist.

Josef Gingold, talented pupil of Eugene Ysaye, was introduced as solo-ist in the sixth Symphony concert, in which Mr. Verbrugghen presented his own orchestration of the Bach harpsichord Prelude and Fugue in C Sharp Minor (first collection), gratefully re-membered from an earlier year, and the Brahms D Major Symphony in a very impressive performance. Mr. Gingold proved himself a very graceful, modest and ardent interpreter of the Lalo "Symphonie Espagnole," played with temperament, finished technique and a musical tone.

The Don Cossack Russian Male Chorus gave the second program in the



Mrs. Charles A. Guyer, President of the Schubert Club of St. Paul

artists' course at the University of Minnesota. The chorus took its big audience by storm through its effective

singing, under Serge Jaroff.

A program was given by the Aguilar Lute Quartet at a reception tendered the Minneapolis Symphony, its con-ductor and directors on Dec. 2 in the Music Building of the University of

Erika Morini on Dec. 9 gave a recital in the University's artists' course. This artist had not been here some six years ago, when she played in her teens with the Symphony. She returned the matured artist and played magnificently the D Minor Concerto of Wieniawski and works by Bach, Tartini, Lully, Bee Brahms and Juon. Beethoven, Sarasate.

A fine German program was pre-pared by Mr. Verbrugghen for the seventh Friday concert of the Minneapolis Symphony, in which Heinrich



Mrs. C. O. Kalman, Chairman of the German Grand Opera Season as Ar-ranged by the Women's City Club of St. Paul

Schlusnus was the soloist. The or-chestra played Mozart's "Magic Flute" Overture, Beethoven's Seventh Sym-phony and "Tod und Verklärung" by Strauss. Conductor and orchestra gave the very best that was in them.

Mr. Schlusnus, who is a favorite in the Twin Cities because of two pre-vious recitals, sang superbly "Die Ehre Gottes aus der Natur" by Bee-thoven, the seldom-heard "Dem Unend-lieber" by Schubert "Den Tambara" lichen" by Schubert, "Der Tambour-g'sell" and "Rheinlegendchen" from Mahler's song cycle "Des Knaben Wunderhorn," an aria from Marschner's "Hans Heiling," "Der Rattenfänger" by Hugo Wolf, and an aria from "Israel in Egypt" by Handel.

The audience gave vent to its enthusiasm after the Handel aria with cries of "noch einmal," "da capo" and "bravo." After many recalls the singer

repeated the "Rheinlegendchen."

On the preceding afternoon Mr.

Schlusnus had delighted 5000 school children with his Beethoven, Mahler and Wolf songs with the orchestra in the second regular Young People's concert of the symphony season.

VICTOR NILSSON

Twin Cities

(Continued from page 109) forty-eighth year, the Schubert Club has an increased membership which includes professional musicians and stu-Scholarships in piano, violin ce are offered without fees to dents. dents. Scholarships in piano, violin and voice are offered without fees to music school students. Preliminary trials are scheduled for Feb. 14. Finals will be held Feb. 28. These awards, founded nine years ago, are \$100 each. There is also a special scholarship of \$200 named for Mrs. R. E. Van Kirk of St. Paul

Group Activities

The Thursday Musical, which is under the presidency of Mrs. H. S. Godfrey, announced Boris Koutzen for the first of its fortnightly morning con-certs in the Hennepin-Orpheum Theatre. Rupert Sircum will give an organ recital in the home of Mr. and Mrs. Franklin Crosby before its associate section on Jan. 29. The annual opera production is to be "Traviata" under the direction of Carlo Peroni. The annual students' contest is announced for Jan. 25, to be followed by a program given by the winners.

The Apollo Club of 150 male voices. organized thirty-six years ago, progresses steadily. William MacPhail, in his third season as director, succeeded Hal Woodruff, the conductor for twentyfive years and now director emeritus. Soloists at the season's initial concert were Cornelius Van Vliet, formerly first cellist of the Minneapolis Symphony and Lois Lulsdorff McCartney, contralto. The Club's next concert, on Feb. 10, will have Frederick Miller, bass, as assisting artist. The final program, in April, is to be all Wagner, with Florence Austral as soloist and the Minneapolis Symphony assisting. Dr. W. H. May is president.

George Copeland Opens Series Under Church Auspices in Pleasantville

George Copeland, pianist, gave the first recital of a series sponsored by St. John's Church in Pleasantville, N. Y., on the evening of Jan. 16. Mr. Copeland repeated the program which he had previously presented in Carnegie Hall.

The Parish House Hall was completely filled and 280 persons who desired to attend the concert were unable to obtain admission. During the program, Mr. Copeland was compelled to give fifteen encores.

Isa Kremer to Give New York Recital After Absence

Isa Kremer, Russian singer of folk-songs and ballads, after an absence from the New York concert stage of three years, will give a recital on Sun-day evening, Feb. 1, in Chanin's The-atre. Miss Kremer is known especially as a singer of Jewish folk-songs, hav-ing done extensive research in this ing done extensive research in this field. This year her program, entitled "The Jewish Life in Song," will in-clude rare works in this genre which she has discovered and arranged.

Fox-Jones Operatic Recitals Booked for Two Cities in March

Ethel Fox, soprano, and Allan Jones, tenor, will appear in their operatic costume recital in Altoona, Pa., on March 12, under the auspices of the local Community Concert Course, and in Trenton, N. J., on March 16.

ITURBI HEARD WITH MINNEAPOLIS MEN

Verbrugghen Leads Haydn Work in Local Premiere

MINNEAPOLIS, Jan. 20 .- The Minneapolis Symphony nobly employed its holiday in preparing for the tenth concert of the season, given on Jan. 9, under the baton of Henri Verbrugghen, with José Iturbi as soloist. It proved easily one of the most thoroughly enjoyable programs so far in the exceptionally fine series given in the Cyrus Northrop Memorial Auditorium of the University of Minnesota.

The program was opened with the Overture from Bach's Suite in C Major for string orchestra, with two oboes and a bassoon as solo instruments. The beautiful composition was given with finish, the solo players distinguishing themselves, not least in the fugato

of its central movement.

The novelty of the evening was the first performance in this city of Haydn's Symphonic Concertante, Op. 84, played with exceptional grace and smoothness. The lovely andante was

treated like an exquisite miniature by the solo instruments, which throughout were excellently played by Harold Ayres, violin; Jascha Schwarzmann, 'cellist; Alexandre Duvoir, oboe, and

Henry Cunnington, bassoon.

A truly splendid performance was given of the second suite from Ravel's "Daphnis et Chloé." Mr. Verbrugghen had an artistic conception of this work, one of the finest creations of the twentieth century, and understood how to delineate its character completely. He built up a tremendous climax that roused the genuine admiration of the

Soloist Wins Acclaim

Mr. Iturbi fully established the worth of the claims made for him by his superior work as soloist in the D Minor Concerto by Mozart. He played without pretentiousness and seemed to en-joy his share in a noble work. His phrasing was excellent and his per-formance absolutely of the style and spirit of Mozart's deathless composition. His pianissimo effects in the first solo passages were remarkably fine, and in the final rondo he seemed as gaily improvisational in spirit as was Mozart himself.

The pianist also played the César ranck "Symphonic Variations" with the orchestra with noble repression but without strained sentiment. He gave the work without a vestige of pedantry or obtrusive virtuosity that earlier performers have displayed in it. Only at the splendid close he turned brilliant where the music demanded it, and one saw in him the fiery Spaniard, as one also did when, outside the program, he played dazzlingly and feelingly a Seguidilla by Albeniz, in addition to a Bach Adagio and a Chopin Waltz and the Etude in G Flat Major, delightfully given.

VICTOR NILSSON

Alton Jones to Be Heard in New York Engagements

Alton Jones, pianist, was heard on the NBC Artists' Hour over Station WEAF on Jan. 4. On Jan. 11, he was to play at the Hotel Biltmore in a recital for the Canadian Club of New York. Another engagement will be a recital in Hartford, Conn., on Jan. 27. On Wednesday evening, Feb. 11, Mr. Jones will give a recital in New York.

New Civic Hall Will Add Musical Prestige to Long Beach

Auditorium Costing \$1.500,-000 Is to Be Ready for Use in Season of 1931-32-Situation, in Circular Rainbow Pier on Ocean Front, Is Impressive -Playground and Recreation Commission Encourages Choral and Other Musical Enterprises-School Music Proved of High Order—Recitals Are Given by Eminent Performers - Professional Musicians Form Active Club

By ALICE MAYNARD GRIGGS

LONG BEACH, CAL., Jan. 20.—The new Municipal Auditorium, costing \$1,500,000, will be ready for use in the season of 1931-32. It contains a con-cert hall with a seating capacity of 1,800, and a convention hall with place for 6,000. The situation, within the circular Rainbow Pier on the ocean front, is impressive.

The old Municipal Auditorium, one of the first built on the Pacific Coast, has been the scene of many concerts in the last twenty-five years. For more than twenty years it has been used for daily programs by the Long Beach Municipal Band. The band is now led by Herbert L. Clarke, who cele-brated his seventh anniversary in this capacity on Dec. 3. Under his baton the band has become one of the best in the country. The city pays \$100,000 for its maintenance, and two free concerts are given every day, programs being broadcast over KFOX and KGER. Special programs come monthly, one of the most interesting in this category being the annual list made up of works written by band members. On April 27, the entire list is to be formed of compositions Mr. Clarke has written.

Civic Sponsorship

The Playground and Recreation Commission, with Clyde Doyle and Charles H. Hunt as president and coordinating director respectively, takes an impor-tant part in the city's artistic life. The commission sponsors numerous musical groups, one of the most important being the Civic Chorus, directed by Rolla Alford. Gathered in this unit are members of the former Haydn-Handel Society and of the Choral Oratorio Society. Accompanying the chorus is the Woman's Symphony Orchestra, which is conducted by Eva Anderson. The chorus numbers about 200, the orchestra fifty. The two organizations gave "Messiah" in the Municipal Auditorium on Dec. 21, with local soloists. A novel group is the Harmonica Band, led by Ralph Wians. A pageant was presented by the Playground Commission on Dec. 5, when the lights were turned on for a month of street decorations in keeping with the holiday sea-

Music in the public schools is of a high order, with Minerva Hall in office as general director. Raymond Moremen has recently been appointed di-



L. D. Frey, Manager of the Philharmonic Course in Long Beach



Katheryn Coffield, Who Manages the

Civic Concert Course in Long Beach



Eva Anderson, Conductor of the Woman's Symphony Orchestra in Long Beach

rector of the glee clubs in Polytechnic High School. Dwight S. Defty is orchestra director, and Helen McCartney the chorus director. At Woodrow Wilson High School the general director is Charlot Louise Brecht, George C. Moore being in charge of the orchestra.

Artists' Courses

The two artists' courses are the Philharmonic, L. D. Frey, manager, and the Civic Concert Course, managed by Katheryn Coffield. Mary Garden opened the Philharmonic Course, Nov. 11; fol-lowed by Guy Maier and Lee Pattison on Nov. 21, and by Dino Borgioli Nov. 25. For the balance of the season the attractions will be the Kedroff Quartet, Feb. 13; the Cherniavsky Trio, Mar. 20; Maria Olszewska, April 10, and Law-

rence Tibbett, May 8.

The Civic Concert Course opened with José Mojica Oct. 17. "An Evening of Opera Excerpts" was held Nov. 14. Hans Kindler came Dec. 12. On Jan. 27 the Tipica Mexican Orchestra will be heard. Johanna Gadski is booked for Feb. 6; John Powell for Feb. 27. The Fisk Jubilee Singers are due March



Herbert L. Clarke, Director of the Municipal Band

Choral societies include the Gwent (Welsh) Male Choir, directed by My-ranna Richards Coon; the Alford Singers, an a cappella choir of thirty-two mixed voices led by Rolla Alford, and the choral section of the Woman's Music Club under L. D. Frey. The Thistle Club and the Cambrian Society have mixed choruses. "The Singing Mothers," affiliated with the Parent Teachers' Associations, and other choruses are active.

Progressive Clubs

The Woman's Music Club, the oldest of its kind in Long Beach and one of the oldest in the state, was organized in 1908. It is a departmental group of

more than 600 members. Sections deal with church music, study, choral and creative affairs. There are two junior departments. Mrs. Harry Voisardin is president. The program chairman is Pauline Turrill.

The Opera Reading Club, with Mrs. Earl Burns Miller as president and Leon Rains as director, is giving eight programs this year. For the balance of the season the operas analyzed will be "Tiefland" by d'Albert, Schumann's "Manfred," Smetana's "Bartered Tchaikovsky's "Eugen Onegin" and Offenbach's "Tales of Hoffmann."

A unique organization is the Musical

Arts Club, made up of nearly 100 professional musicians, men and women. Members meet once a week for luncheon, when short programs are given. Nina Wolf Dickenson is the president, Ethel Willard Putnam the program chairman. Most of the men's service clubs, and several societies conducted by women, pay the musicians who appear at their meetings.

Included among the women's groups are the following: the Ebell Club, Mrs. John C. Cyle, president, Mrs. Wilbur R. Kimball, program chairman; the College Woman's Club, Elizabeth Lodwick, president, Mrs. Harold Brooks, pro-gram chairman; the Woman's City Club, Mrs. Howard Rankin, president, Florence Van Dyke, music chairman.

Chamber music organizations take part in many programs.

Two broadcasting stations, KFOX and KGER, have regular staff artists. Programs are broadcast every hour, day and night.

LONG BEACH ENJOYED MANY HOLIDAY EVENTS

Pageants and Choral Programs Predominate in Holiday Music on Coast

LONG BEACH, CAL., Jan. 20.—Under the Playground and Recreation Comhission, Long Beach, had many programs in connection with the holiday season. Beginning Dec. 5, with a Pageant of Music and Light, music was heard in the parks, on the streets and in the Municipal Auditorium. Hundreds of singers, instrumentalists and dancers took part in the pageant. Programs by bands, orchestras and choruses in Recreation, Houghton, Bixby and Lincoln parks were attended by

thousands of people.

The Civic Chorus, led by Rolla Alford, assisted by the Woman's Symphony, Eva Anderson, conductor, gave 'Messiah" in the Municipal Auditorium on Dec. 21.

The Christmas program at Polytechnic High School, dedicated to the memory of Ethel Ardis, who instigated these programs, was most elaborate. Over 200 pupils took part in the performance. The Glee Clubs were heard under Payment Memory and the control of the control under Raymond Moremen, and the or-chestra conducted by Dwight Defty, (Continued on page 130)

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Nina Wolf Dickinson, President of the Long Beach Musical Arts Club

Program Committee Appointed for Roxy Benefit Concerts

A permanent program committee for the Dollar Symphony Concerts, being given in the Roxy Theatre on Sunday mornings for the benefit of unemployed musicians, has been selected by the governing board of the American Federation of Musicians, Local 802. It consists of Ernest Hutcheson, dean of the Juilliard Graduate School; Olin Downes, music critic of the New York Times; Nathaniel Shilkret and Edwin Franko Goldman, conductors; S. L. Rothafel; Erno Rapee, conductor of the Roxy Symphony, and C. M. Bosworth. It will be the function of the committee to approve all programs and to select guest conductors and soloists.

Subscribe for MUSICAL AMERICA, \$3.00 a year; Canada and foreign, \$4.00.

Long Beach

(Continued from page 129)

with Sarah Pepple acting as general chairman.

Pageant Given by Schools

At the Woodrow Wilson High School and the Junior College, the Christmas program took the form of a pageant, arranged by Ruth Burdick, Charlot Louise Brecht, general director, with George C. Moore, conductor of the or-chestra, and Edith Race, leading the glee clubs. Minerva C. Hall is general supervisor of music for the city schools of Long Beach.

Christmas programs in the churches included "Messiah" at Calvary Presby-terian Church, sung by the choir as-sisted by the Gwent Male Chorus, both organizations directed by Myranna Richards Coon, assisted by the Woman's Symphony under Miss Anderson. At First Methodist Church, Dorothy S. Mayer director, the new cantata, "When the Christ Child Came," by Joseph W. Clokey, head of music at Clare-mont College, Pomona, was given, with Lillian Brandvig at the organ.

The Long Beach Municipal Band, Herbert L. Clarke conductor, gave special programs during Christmas week.

The Alford Singers, an a capella choir led by Rolla Alford, gave a candle light service on Dec. 19. The Woman's Music Club choral section, under L. D. Frey, also gave a Christmas program on Dec. 10.

Recital Events Applauded

George Stinson, a protégé of Mme. Schumann Heink, was presented in re-cital at the Ebell Theatre on Dec. 1 by Katheryn Coffield. The young tenor revealed a voice of good quality and

Hans Kindler, 'cellist, appeared at the Municipal Auditorium on Dec. 12, on the Civic Concert Course, managed by



Mrs. Harry Voisard, President of the Woman's Music Club in Long Beach

Miss Coffield. The auditorium filled, and the artist was well received, responding to many encores.

Dino Borgioli, tenor, was presented in the Philharmonic Course, L. D. Frey manager, recently, at the Municipal Auditorium. The large audience re-ceived the tenor enthusiastically. Nino

Herschel was the pianist-accompanist.
Jimmie Marsh, ten-year-old pupil of Ethel Willard Putnam, was the soloist in the third movement of the Haydn Concerto in D, with the Carlton Wood String Quartet. Other numbers well played were the Gavotte from Bach's French Suite in G, Mozart's Fantasie in D and modern compositions of Bain-



William Way Rolla Alford, Director of the Civic Chorus in Long Beach and of the Alford Singers

bridge Crist, Bartok and Laginski. A young high school girl, Maurine Whaley, pupil of Elizabeth O'Neil, showed considerable talent in a piano recital on Dec. 20, playing Bach's Prelude and Fugue in G Minor, the Beethoven Sonata, Op. 27, No. 2, and the "Hungarian Fantasy" of Liszt, with Miss O'Neil at the second piano.

Miss O'Neil at the second piano.

L. D. McCoy presented his annual concert at the Municipal Auditorium, with his large class of violin pupils, assisted by local instrumentalists, mak ing an orchestra of sixty-five, on Dec. 1. The auditorium was filled.

ALICE MAYNARD GRIGGS

Cincinnati Symphony to Give Cadman's "Oriental Rhapsody'

At the concerts of the Cincinnati Symphony on Feb. 20 and 21, Fritz Reiner will include an American work, in performing Charles Wakefield Cad-man's "Oriental Rhapsody" from "Omar Khayyam."

The work was on the program of the Toronto Symphony on Jan. 14.

Fay Ferguson, Pianist, to Make New York Recital Debut

Fay Ferguson, pianist, who recently returned from engagements in Europe, will give her first New York recital in the Town Hall on the afternoon of Jan. 31. The young American artist, in her London recital at Wigmore Hall, introduced Szymanowski's Sonata, Op. 36. No. 3, which she later played with much success in Amsterdam.

Huntingdon Rice Gives Recital

WEST PITTSTON, PA., Jan. 20 .- Huntingdon Rice, baritone, appeared in recital in the Presbyterian Chapel on Dec. 9, under the auspices of the music department of the local Woman's Club. In a program of French, Italian and German numbers and a group of British folksongs, he was ably assisted by Louise W. Hartman, pianist, a member of the club. The singer was warmly received.

Maria Kurenko Arrives for Tour

Maria Kurenko, Russian coloratura soprano, arrived on the Paris on Jan. 13 for another American tour. Mme. Kurenko was heard with the Barrére Little Symphony at the fourth concert of Judson Celebrity Artists' Course on Jan. 23, in Carnegie Hall.

Just before sailing the singer gave the second of two concerts in Paris at the Salle Gaveau. She recently toured Latvia and Esthonia, singing in opera and recital, and giving three concerts with the composer Gretchaninoff.

Seibert Plays Christmas Program

Henry F. Seibert played a program Henry F. Selbert played a program of Christmas organ music in the auditorium of the Westchester County Centre, White Plains, N. Y., on Dec. 21. He also gave organ recitals in the Town Hall, New York, on Dec. 5 and in Holy Trinity Lutheran Church.



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Buffalo Citizens Unite to Aid Orchestral Art

Musical Foundation Supports Concerts by Leading Organizations — Course for Children Is Sold Out -Chamber Music Featured in Notable Series-Solo Recitals by Famous Artists Attract Attention -Choruses Are Factors in Local Progress

By MARY M. HOWARD

BUFFALO, Jan. 20.—As Buffalo has no symphony orchestra of its own, a debt of gratitude is due Marian de Forest, secretary-manager of the Buffalo Musical Foundation, who brings to this city annually several of the finest orchestras in the country. Backed financially by a directorate of prominent citizens, with Alfred H. Schoellkopf as president, the Musical Foundation has made it possible for music lovers to hear this season the Cleve-land Orchestra, the Detroit Symphony (twice), and the Chicago Symphony. Remaining concerts are to be given on Feb. 10 by the Cincinnati Symphony, Fritz Reiner conducting, and on March 5 by the Rochester Philharmonic under Eugene Goossens. A young people's matinee series will close with a program by the Rochester Civic Orchestra, Guy Fraser Harrison, conductor. The children's course in Elmwood Music Hall has been sold out.

The Buffalo Symphony Society, an organization of representative citizens who formerly made heroic efforts to establish a local symphony orchestra, now sponsors a series of five chamber music recitals, given in the auditorium of the new State Teachers' College.
The Gordon String Quartet with Harold
Bauer, the Compinsky Trio and the Budapest String Quartet have already been heard. The fourth concert will be given on Feb. 16 by Georges Barrère's ensemble. The Roth String Quartet will conclude the series on March 16. The continuance for several seasons of these attractive events is due largely to the enterprise of Mrs. Chauncey J. Hamlin, president of the Buffalo Symphony Society, who finds time in the midst of social activities to further many worth-while civic movements.

Artists' Series

A. A. Van De Mark is manager of an attractive solo artists' series. These concerts are given in Elmwood Music Hall. Thus far José Iturbi and Flor-ence Austral, with John Amadio, have been heard. Feb. 3 will bring Mario Chamlee, tenor; Albert Spalding, violinist, plays on March 10. The series will close on April 7 with Maria Kurenko and Richard Bonelli collaborating in an operatic program.

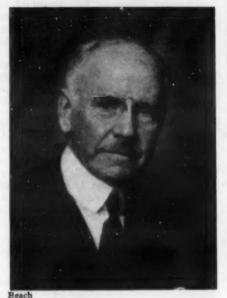
A concert course given in the Buffalo Consistory, Mrs. Zorah Berry, local manager, will close on Feb. 24 with a hearing of the Mendelssohn Choir of Toronto, Dr. H. A. Fricker, conductor.

Buffalo's largest musical aggrega-tion is the Chromatic Club, of which Mrs. Charles P. Penney is president. This club, numbering 500, gives to its membership, divided into active, associate and student classes, three evening artists' concerts and fortnightly Saturday afternoon recitals, the latter enlisting many of the best local musicians.

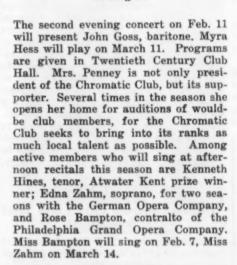


Mrs. Charles P. Penney, President of the Chromatic Club





Seth Clark, Conductor of Choral Units in Buffalo



Singing Societies

The large male choruses are the Buffalo Orpheus, the Guido Chorus and the Polish Singing Circle, all three conducted by Seth Clark. The Buffalo Orpheus gives its second concert in Elmwood Music Hall on April 27, and the Polish Singing Circle in the same place about Easter. The Guido Chorus makes its second appearance this season on April 13 in the Hotel Statler ballroom. A fourth male chorus, the Harugari Frohsinn, conducted by Carl



A. A. Van De Mark, Buffalo Concert Manager

Noehren, will be heard in Elmwood Music Hall on April 20.

Local women's choruses number three—the Rubinstein Chorus, led by R. Leon Trick; the Choral Club, directed by Harold A. Fix, and the Kalinas, a



Chauncey J. Hamlin, President of Buffalo's Symphony Society

Polish chorus under Seth Clark's direction. The Rubinstein Chorus gives morning musicales in the Hotel Statler ballroom. The Choral Club's next con-cert will fall on April 13 in the Hotel Buffalo ballroom, A mixed chorus is the Pro Arte Symphonic Choir, conducted by Arnold Cornelissen. Its second concert will be given in April at the Buffalo Consistory.

Radio Programs

The Buffalo Broadcasting Corporation, comprising stations WKBW, WGR, WMAK and WKEN, will give a half hour called "Highlights of Music" on Jan. 26, featuring Kenneth Hines, tenor. On Jan. 27 the Philco Symphony Orchestra will be heard over

WKBW. WBEN will broadcast the Philadelphia Orchestra under Leopold Stokowski on Sunday, April 5. At Easter this station plans to broadcast the Easter pageant of the South Park High School, which specializes in Easter and Christmas programs. Two hundred pupils will participate under the direction of William H. Walsh.

The Buffalo Chapter of the American Child of Organists which

can Guild of Organists, which recently brought Germani here, will sponsor a lecture on "Hymns and Hymn Singing" by Ernest MacMillan, principal of the Toronto Conservatory of Music, on Feb. 8 in the First Presbyterian Church. Mrs. Clara Wallace is chairman of the program committee.

VARIED MUSICAL EVENTS MEET FAVOR IN BUFFALO

Hayes, Compinsky Trio Are Visitors-Buffalo Orpheus Sings First Concert

BUFFALO, Jan. 20.—Roland Hayes sang here on Dec. 10 for the fifth time in Elmwood Music Hall, under Bessie Bellanca's management. He was in excellent vocal form. His admirable accompanist was again Percival Parham. The audience was large and cordial.

The Compinsky Trio made its Buffalo The Compinsky Trio made its Buffalo debut on Dec. 15 under the auspices of the Buffalo Symphony Society, in the auditorium of the new State Teachers' College. The performers, Manuel, Sara and Alexander Compinsky, playing respectively violin, piano and 'cello, gave a hearing of trios by Beethoven, Brahms and Franck, with excellent tone, quality, unity and balance. The next chamber music recital was given next chamber music recital was given on Jan. 12 by the Budapest String Quartet.

The first Buffalo Orpheus concert

of the season was given on the same Under the leadership of Clark, the men sang with their invariable zest and vitality, achieving some very expressive effects. Ethel Fox, soprano, hitherto unheard here, was the soloist. She made a favorable impression in the aria, "Pleurez, mes yeux," from Massenet's "Le Cid," and a group of songs in English.

Two other local singing societies have given recent concerts, the Pro Arte Symphonic Choir, a mixed chorus conducted by Arnold Cornelissen, and the Women's Choral Club, Harold Fix, conductor. Mr. Cornelissen infused much spirit into his leadership, and his singers responded well. Mildred Laube Knall, harpist, was a pleasing soloist with the latter group. Jan Wolanek, violinist, acted in the same capacity with the Choral Club, playing with his usual artistry.

MARY M. HOWARD

Toronto Residents Maintain Music in Steadily Flourishing Condition

Mendelssohn Choir to be Assisted by Cincinnati Symphony in Winter Festival—Fortnightly Symphonic Twilight Programs Given with Assisting Artists—Many Guest Performers Engaged for Individual Recitals—Conservatory Makes Feature of Bach Series—Art Gallery Sponsors Musical Events

By ARLEIGH JEAN CORBETT

TORONTO, Jan. 20.—Music flourishes here. The Mendelssohn Choir, conducted by Dr. H. A. Fricker, will give concerts in Massey Hall on Feb. 12, 13 and 14, assisted by the Cincinnati Symphony. An orchestral matinee is to take place on the last day. From Feb. 24 to 27, the choir will visit Detroit, Cleveland, Columbus and Buffalo.

Luigi von Kunits conducts the Toronto Symphony, which continues its fortnightly twilight concerts in Massey Hall. Joan Elwes, English soprano, was announced as soloist for Jan. 13. Assisting artists to be heard later include Gertrude Huntley, Canadian pianist; the Hart House String Quarte; Winifred Purnell, Australian pianist, and Leon Zighera, French violinist. The orchestra also gives monthly matinees for school children, this latter series including talks on the programs by Emily Tedd, assistant supervisor of music in the public schools.

The Philharmonic Concert Company announced Lawrence Tibbett for Jan. 6 and Jascha Heifetz for Jan. 16. A future booking under the management of Agnes Steele is that of Yehudi Menuhin on March 6.

Guest Appearances

The Canadian Concert Bureau, which is under the local management of Bernard Preston, announced the January appearance of Paul Kochanski and Edward Ransome. Sigrid Onegin is to come on Feb. 5. Dusolina Giannini will be heard later in the same month. John Charles Thomas is booked for March 30.

Isa Kremer was to appear in Massey Hall on Jan. 12. Mieczysław Münz is due Jan. 20. The Kedroff Male Quartet will come on Jan. 24. Vladimir Horowitz will give a recital under the management of I. E. Suckling on Jan. 26. An appearance of Roxy and the Roxy Theatre Orchestra from New York is also announced by Mr. Suckling.



Luigi von Kunits, Who Conducts the Toronto Symphony

A return engagement of Paderewski in April is promised by Norman Withrow. The Hart House String Quartet,

The Hart House String Quartet, which makes regular tours, continues its season in Hart House. Concerts are listed for Feb. 7, March 7 and April 25. Dates of concerts to be given by the Toronto Conservatory String Quartet are Jan. 20, Feb. 17, March 17 and April 14.

Club Bookings

Carlo Zecchi was announced by the Women's Musical Club for its January concert. Madeleine Grey, soprano, will give the February recital. Ernest Seitz, Toronto pianist, is engaged for the March concert.

Bach recitals beginning Jan. 8 are on the list arranged by the Toronto Conservatory. It is intended to include all the sonatas for piano and violin, the performers being Geza de Kresz



Dr. H. A. Fricker, Conductor of the Mendelssohn Choir

and Dr. Ernest MacMillan. Remaining dates are Feb. 28 and March 6.

The education committee of the Toronto Art Gallery gives monthly concerts in keeping with exhibitions. The next, related to the works of Italian masters, will consist of Italian music with Joyce Hornyanski as 'cellist.

Sunday afternoon broadcasts of the Canadian National Railways include numbers by the Toronto Symphony. The Musical Crusaders under Arthur Heather are presented every Sunday in Canadian Pacific Railway broadcasts. Friday programs over the Canadian network are given by Rex Battle's Light Symphony and the Alfred Heather Light Opera Company.

A trans-Canada broadcast of the

A trans-Canada broadcast of the Imperial Oil Hour brings the Imperial Oil Symphony under Reginald Stewart. Assisting artists to be heard are Nina Koshetz, Gregor Piatigorsky, Benno Moiseiwitsch, Marian Anderson, Jeanne Dusseau with the London String Quartet, and John Goss with the London Singers.

Kortschak Heard as Conductor and Soloist in Many Concerts

Hugo Kortschak, violinist, has made a number of appearances as soloist and conductor since the beginning of the season. In addition to the programs which he conducted at the Coolidge Festival of Chamber Music in Chicago on Oct. 12 and 14, he led the concert of the Neighborhood Music School in the Town Hall on Jan. 3. Mr. Kortschak played in chamber music concerts at Yale University on Nov. 12, and at the Institute of Musical Art in New York on Dec. 1. On Jan. 4 he gave a violin recital at the Educational Alliance in New York, and on Jan. 14 made another appearance at Yale University. He will make appearances in New York on Feb. 2 and in Albany, N. Y., on Feb. 12.

De Paul University Players Give "Alice in Wonderland"

CHICAGO, Jan. 20.—The department of drama of De Paul University School of Music presented Alice Gerstenberg's dramatization of "Alice in Wonderland" under the direction of David Itkin of the faculty, in the Little Theatre of De Paul University on Dec. 23.

An unknown rhapsody by Liszt, bearing the number fifty, has been discovered in the library at Weimar.

TORONTO WELCOMES ENGLISH BOY CHOIR

Holiday Season Also Brings Two Performances of "Messiah"

Toronto, Jan. 20.—The recent visit of the boy choir from His Majesty's Chapel Savoy in London, England, afforded us some striking lessons in the refinements of ensemble training and the beauty of boy soprano voices when properly cultivated. One concert was given at the Royal York Hotel under the auspices of the Canadian Pacific Railway at Christmastime, and two others in Massey Hall between Christmas and New Year's, one, a children's matinee. The little boys of the choir sang with great beauty various types of music from Palestrina to "Way Down Upon the Swanee River."

The Toronto Choral Society sang the "Messiah" on Dec. 29. The Handel oratorio was also given by the Toronto Conservatory Choir, supplemented by the choirs of four important churches, under the baton of Dr. Ernest MacMillan in St. Paul's Anglican Church on Jan. 12.

Jeanne Gordon, contralto, was soloist with the Toronto Symphony Orchestra, under Dr. Luigi von Kunits, in the Canadian National Railway's Weekly broadcast over a coast-to-coast network on Jan. 4.

ARLEIGH JEAN CORBETT

SCHOOL ENSEMBLES GROW

1931 Yearbook Records Advancement in Band and Orchestra Contests

The 1931 yearbook of the State and National School Band and Orchestra Contests has just been issued by the National Bureau for the Advancement of Music. These contests are now being held in nearly all the states, with the co-operation of the bureau, and the committee on instrumental affairs of the Music Supervisors' National Conference.

tional Conference.

Beginning in 1924 with five state contests organized and a total of some thirty bands entering, the work has now spread to forty states, with a participation last Spring of about 950 bands and 650 orchestras, comprising altogether over 70,000 young players. In most cases the contests are under the auspices of state universities, teachers' colleges, or band and orchestra associations, but everywhere the objectives are the same, namely, to develop high standards of musicianship and equipment and to stimulate wider recognition of school instrumental music among educators and the public. The next national high school or-

The next national high school orchestra contest will take place in Cleveland, Ohio, May 14-16, under the auspices of the School of Education of Western Reserve University, the Musical Arts Association, and the public schools. The band event will be held in Tulsa, Okla., where the public schools, which are sponsoring it, will be assisted by Tulsa University, the Chamber of Commerce, and various civic groups.

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Omaha Establishes New Record in Schedule of Seasonal Activities

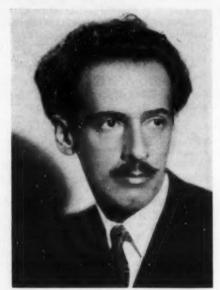
Orchestral Advancement Is Feature of General Interest-Penetrating Influence Exerted by Clubs - Renowned Artists Engaged to

By MARGARET GRAHAM AMES

OMAHA, NEB., Jan. 20.—Plans for-O mulated by various organizations are more ambitious and extended than

in any previous period.

The Omaha Symphony Orchestra Association, organized two years ago, has taken over the management of the Omaha Symphony, which was managed for six years by the women's division of the Chamber of Commerce. Joseph



Joseph Littau, Conductor of the Omaha Symphony

Littau entered on his new duties as conductor at the opening of the orchestra's seventh season on Nov. 11. His personality is dynamic and his initial success indicates continued advance-ment on the orchestra's part.

Six concerts are enumerated in the Orchestra Association's schedule for the season. Harold Bauer was announced as soloist on Jan. 6. Renée Chemet will be violin soloist on March 3.

Six morning concerts for school children are to be given in the Orpheum Theatre. Bettie Zabriskie, cellist, was announced as soloist for Jan. 7. Three children's concerts are to be held in Council Bluffs at the Broadway Theatre. Approximately 22,000 school children attended similar concerts last sea-

on.
Directors of the Omaha Symphony
Association include J. M. Harding,
president; Mrs. L. F. Crofoot, vicepresident; Mrs. John W. Loomis, secretary; Walter L. Pierpoint, assistant
secretary; Raymond Bauer, treasurer,
and Mrs. George D. Tunnicliff, manager.

Club Programs

The Tuesday Musical Club, of which Mrs. A. D. Dunn is president and Mrs. Forrest Richardson the vice-president, has planned an interesting series of concerts to be presented in the Knights of Columbus Auditorium. The club is one of the oldest musical organizations in Omaha and brings distinguished artists. Following Fall concerts, at



J. M. Harding, President of the Omaha Symphony Association

which the Lener String Quartet and John Charles Thomas appeared, the club has announced recitals by José Iturbi, pianist, Jan. 14; Carlo Zecchi, pianist, Feb. 26, and Paul Kochanski, violinist, March 12.

The Friends of Music Society, of The Friends of Music Society, of which Mrs. George Redick is president, is worthy of its name. It recently gave \$500 to the Tuesday Musical Club in appreciation of the high character of club concerts. Another gift of \$500 was made to the Orchestra Association.

The Friends of Music present resident artists during the season. Betting

ident artists during the season. Bettie Zabriskie, with Louise Shadduck Zabriskie at the piano, gives the January program.



Mrs. A. D. Dunn, President of the Tuesday Musical Club

The Omaha University Conservatory of Music has announced the Carleton Symphony Band for Jan. 14 and the St. Olaf Choir (with Dr. F. Melius Christiansen as director) for Jan. 22. These events take place in the Technical High School Auditorium. A choir of 300 selected voices from the University will sing an oratorio in Music Week.

The University Conservatory has an extensive registration, and prospects indicate a larger enrollment for the second semester. The following are heads of departments: N. J. Logan, dean; Cecil W. Berryman, piano and theory; Nell Griscom Gillard, public

school music; Johanna Anderson, appreciation and history: Harry Cooper, voice; J. H. Simms, organ; Mabel Woodworth Jensen, violin; William Hetherington, orchestra; Elinore Hart-nett, registrar; Gertrude True, secretary to the dean.

German Opera Company

The Associated Retailers of Omaha The Associated Retailers of Official presented the German Grand Opera Company in the City Auditorium. "Götterdämmerung" was to be sung on Jan. 19 and "Der Fliegende Holländer" on Jan. 20. This association recently on Jan. 20. This association recently sponsored a fine presentation of "Messiah" under Dean Logan. In the chorus were 1500 voices. Solo parts were sung by Elsa Arendt, Lillian Knowles, Edwin Kemp and Mark Love.

The Shrine will present the Chicago Civic Opera Company before the sea-



tta Reese, President of Omaha Fortnightly Club Henrietta

Thirty-two women are included in the membership of the Fortnightly Musical Club. Officers are: Hen-riette Rees, president; Mrs. Verne Miller, vice-president; Mrs. Willard Slaubaugh, chairman of the program committee, and Margaret Graham Ames, publicity chairman. Much credit is given the club for organized interest in musical movements.

Monday Musical Club

The Monday Musical Club, of which Elsie Paustian is president, meets every other week and presents varied programs.

Other organizations worthy of men tion are: the Matinée Musical Club, having Bernice Duger as president; the Clef Club, presided over by Albert Beck, and the Junior Musical Club. Elizabeth Shearer is president of the last-named.

Bella Robinson is president of the recently organized Omaha Music Teachers' Association, which states that its object is "To 'boost' for all members and to promote their interests. To promote music in all its branches, and to work for more and better teaching. To pull together for the good of each and all."

The music departments of Central High School, directed by Carol M. Pitts, and of Technical High, where Flora Ellis is director, offer accredited courses in all branches.

Music in the Schools

Activities of the Central High School Glee Clubs directed by Mrs. Pitts, include a concert in Colorado Springs in March as a feature of the North Cen-



Mrs. L. F. Crofoot, Vice-President of the Omaha Symphony Orchestra Asso-ciation

tral section of the Music Supervisors' National Conference. Other appearances will be: in the First Presbyterian Church in the Spring; a joint program with Trinity Cathedral and Immanuel Baptist Church choirs in April, and at the State music contest in Lincoln next

Mrs. Pitts has been appointed chairman of the voice section of the Supervisors' Conference, and will be in charge of a group to demonstrate "Ways and Means" of securing correct



N. J. Logan, Dean of the Omaha University Conservatory

intonation. She is local organizer for the American executive committee of the Anglo-American Music Conference to be held in Lausanne in the Summer.

Juliet McCune directs music grade schools and collaborates with the Orchestra Association in arranging

programs for school children.

The Grand Opera in English Society, with Thea Moeller-Herma as director, plans to present "Faust" in the Spring.

Station WOW presents events of the National Broadcasting Company's Red Network Chain. Station KOIL in Council Bluffs, Iowa, (Omaha's neighbor city), presents Columbia broadcasting programs.

Agnes Davis, soprano, graduate artist of the Curtis Institute and winner of the Atwater Kent scholarship three of the Atwater Kent scholarship three years ago, recently appeared in Westfield, N. J., on a joint program with the Compinsky Trio. She is singing again this season with the Philadelphia Grand Opera Company.

Effective Songs and Piano Solos Among the New Music

CHARLES WAKEFIELD CADMAN Seems to have written one of the most striking songs of his career in his new song, "Glory," which has just been issued with G. Ricordi & Co. as sole selling agents.

This is a big, heroic song to a poem by Edward Lynn, a poem which sounds triumphant note reflecting its title vividly, somewhat in the manner of

Cadman's New Song, "Glory," Is Stirring

Henley's poem, "Invictus." It is a

majestic marching song, built on a strongly appealing melody with an expressive middle section, returning to the triumphant martial close, ending on words "I am marching in the clouds with God"-as stirring a setting of these lines as can be imagined.

The song is published in high, medium and low keys, and also in choral versions for mixed and male voices.

There is a dedication in the song copy to Tudor Williams, the English tenor

Mr. Cadman has written successful songs, certainly some of the outstand-ing successes of our time. We predict for his song "Glory" as great a success as he has ever won.

Roland Farley has made a beautiful setting of Hermann Hagedorn's "Love Is So New" (New York: New Music Inc.). Mr. Farley's gift for spontane

for High Voice by Roland Farley

ous melody is evidenced here in a treatment lyrical of sincere quality, with an appealing

countermelody moving throughout. This countermelody might well be adapted as a 'cello obbligato. Here is a song which can be used effectively for con-cert, radio and also for teaching. It is issued for high voice.

New piano suites by Walter Nie-mann, "Bali," Op. 116, and "Garten-musik," Op. 117, are replete with color

and charm (Leip-zig: C. F. Peters). Subtitled "Visions Two Suites for Piano by Niemann Are Colorful the from the Far East," "Bali" is a

set of ten scenes from the Javanese island of that name, which has been called the last earthly Paradise. "Temple fanned by the morning breeze," "Cock-fight," and "The Waterfall" are but a few of the pictures exotically re-corded in tone.

The "Garden Music," inspired by lines from Wilde's "A House of Pome-granates," is without doubt one of Niemann's finest achievements; and few present day composers write more gratefully for the piano than he. An unadultered lyricism, coupled with pungent harmonies, gives this music a strong appeal. The work is in three movements, Allegretto moderato ed amabile, Andante tranquillo, and Moderato e liquido, the latter depicting with breath-taking beauty the play of a fountain. C. E.

Louis Danz, whose "Harlem" was reviewed in these columns some time ago, has added two others to his ago, has added two others to his "Scenes from Contemporary Life"—
"Robots" and "Aesthetics of Machinery" (Los Angeles: W. A. Quincke & Co.). Highly effective are these piano pieces. The first, in syncopated and changing rhythms, conjures up the grotesque movements of mechanical men; the other abounding in staccato and steely thirds and tone-clusters and

crashing chords also captures the spirit of its title. C. E.

Devotees of the waltzes of Johann Strauss will welcome the publication in miniature score of the original partitur



Charles Wa Wakefield Cadman's Newest Flory," Is a Fine Setting of Inspirational Lines

of a sheaf of his most famous compositions.

The house of Ernst Eulenburg in Leipzig, which inaugurated the little yellow scores, has recently put forth the

Strauss Waltzes Published in Miniature Scores

"Kaiser Walzer,"
"Artists' Life,"
"Voices of Spring," Miniature Scores

"Wine, Woman,
and Song," "Tales
from the Vienna Woods," "Roses from

the South," and the Overture to "Die Fledermaus." The fascinating melo-dies, which have made these works so loved the world over, have always been associated in the listener's mind with the typical instrumentation which sets off their charm. This instrumentation has been badly garbled, of course, as orchestral scores of waltzes were not issued by the publishers as were scores symphonic music.

Viktor Keldorfer, conductor of the Wiener Männergesangverein, has done a labor of love in editing these Johann Strauss works and explains in a foreword how out of some 500 works hardly any orchestral scores were issued in the composer's lifetime or since his death in 1899. The exceptions were the "Blue Danube," "Wine, Woman and Song," the "Du and Du" waltz from "Fleder-maus," "Morgenblätter" and "Neumaus," wien."

Herr Keldorfer was obliged to work ynthetically and construct an authentic orchestral score from the existing printed orchestral parts, removing from the latter the many errors which over the years had crept in. As a true Viennese musician he knows the tradition of this music and has set down in brackets all expression marks and directions not in the original, marks which aid the conductor to achieve the proper interpretation.

Some have contended that the Strauss waltzes were scored by Richard Genée and not by their composer. That seems unimportant in a final consideration of the instrumentation, which has become so much a part of the music that it is a matter of no

great concern whether Genée conceived it for his friend or not.

The instrumentation varies, some of the waltzes being written with three trombones and tuba, others with three trombones alone, others again with one trombone ("Artists' Life"), and the usual wood winds, four horns, two trumpets and strings.

A.

A Comedietta for orchestra and a Suite for chamber orchestra entitled "Die Flöte von Sanssouci" both by Paul Graener, a German composer little known in this country, are published in miniature score form by Eulenburg. The Comedietta, Op. 82 is a charming



From the Pen of Clara Edwards Come Two Songs of Much Appeal

piece, quite deftly written, possessing no great originality, to be sure, but a technical surety in the way in which it is written.

The suite "Die Flöte von Sanssouci"

comprises an Introduction and Sara-bande, a Gavotte, an Air, and a Rigodon, at the close of which the opening Introduction returns with its atmospheric flute passage played behind the As the titles indicate this is music in the antique manner. Graener shows himself very familiar with the old masters and writes in their style with no little success.

"The Rose and the Gardener" (New York: G. Schirmer, Inc.), by Horace Johnson, is an exquisite song for high or medium voice, Concert Songs by Concert Songs by Clara Edwards and Horace Johnson Horace Johnson monic subtlety for which he must be highly praised. There is a definite folk feeling in this music, well set off by the skillful part-writing, which will appeal to all discriminating music lovers. The Austin Dobson poem is a charming fancy. It will only be understood by intelligent singers; so will the music.

From the same publisher come two new songs by the gifted Clara Edwards. In "The Day's Begun" she has written an exceedingly well-climaxed soprano song, richly melodious and brilliantly executed in the matter of piano accompaniment. There is a high B flat at the close, with an alternate G flat, either of which ought to be applause provoking.

Miss Edwards has written her own words for "The Day's Begun," and also

for a song called "A Benediction, which, despite its title, is secular and is a fluent, appealing love song. It is published for high and low voice.

From the French press of Editions Maurice Senart in Paris comes the reduction for two pianos, four hands,

Whithorne Work Arranged for Two Pianos

Emerson Whit-horne's dance satire in six scenes, "Sooner scenes, "Soon and Later"

Irene Lewisohn's scenario.

This piece, first produced at the Neighborhood Playhouse, New York, in March, 1925, under the baton of Howard Barlow, is said to be charming in performance. Little hint of that is gained from a reading of the edition before us; in fact, all that impresses us here is a decided artificiality of musical speech, and a certain rhythmic interest. The latter is as "old hat" in 1930 as it may have seemed new in

Hans Pfitzner's "Das Dunkle Reich" (Leipzig: Max Brockhaus) is a choral phantasy with orchestra, organ, so-

Pfitzner Choral **Eight Divisions**

prano and baritone solo parts, according to its title page. It was to have had its first performances in Leipzig and Cologne

late in October.

Herr Pfitzner has probably never been more serious, even in his endless "Palestrina," than in this "The Dark Kingdom." The man is unrelenting in his devotion to composing music that shall give the hearer and examiner proof of his erudition rather than of his inspiration. Naturally, for he has far

more of the former.

This work comprises eight divisions called "Chorus of the Dead," "Reapers' called "Chorus of the Dead," "Reapers' Song" (Chorus of the Living), the instrumental "Dance of Life," a "Choral Adage," the soprano solo "Gretchen at the Shrine of Our Lady of Sorrows," the fugato and chorus "Alles endet was entstehet," the baritone solo "Departure in the Light," and the final "Chorus of the Dead."

This is music of little purpose. It is

This is music of little purpose. It is vastly interesting from the viewpoint of how far from his time a composer can really be. No one living writes less typically of our day than does Herr Pfitzner. He is prized in Germany, where his opera "Palestrina" is sung again and again. Similarly, it is never performed elsewhere and least of all in this country. We can think of no composer whose music has so little to recommend it to American music lovers of the best background.

The various sections are settings of poems by Michelangelo, Goethe, Dehmel and C. F. Meyer. There is an excellent English version by Rosa Newmarch. The piano reduction, the work of Felix Wolfes, is made primarily to give the reader an idea of what the orchestra partitur is like; thus it is partly writen on three staves, calculated so that it may be played by one performer, omitting in any case bracketed notes, playing only the large notes and by two, at either one or two pianos, by playing the large and small notes.

The edition is a very handsome one, as to printing, engraving and paper and is large size, not the size more frequently used for piano-vocal scores of operas and choral works. A.

Columbus Swings Into the Busiest Season in Its History

Three New Managements
Appear in Field, While
Established Concerts Continue — Women's Club
Arranges to Celebrate
Fiftieth Anniversary in
1932 — Symphony Club
Finds Its Seventh Year One
of Prosperity — German
Opera to Replace Usual
Chicago Presentations —
Capital Conservatory and
Chamber Music Society
Add to General Interest in
Artistic Affairs.

By Roswitha Cranston Smith

COLUMBUS, Jan. 20.—This city is experiencing the busiest season in its musical history. In addition to several established concert series, three new managements have appeared in the field.

The Barbizon Concert Series, a new enterprise, is sponsored by Herman Amend and Charles Flesch. After managing two concerts last year, they offer five attractions this season. Remaining artists and dates are as follows: the Kedroff Quartet, Jan. 30; Guy Maier and Lee Pattison, Feb. 11; Elisabeth and Lee Pattison, Feb. 11; Elisabeth Home for the Aged, as a beneficiary, has been active in support of this series. Headquarters are in Heaton's Music Store.

James Devoe of Detroit entered the local field in the Fall with a Philharmonic Series of five concerts, for which he enlisted the aid of the Junior League. Florence Griffin, at Heaton's Store, is locally in charge. The following bookings complete the series: Beniamino Gigli, Jan. 26; the Mendelssohn Choir, Feb. 26, and Ruggiero Ricci at a date unfixed.

The Ohio State University department of music, of which Dr. Royal D. Hughes is director, presents (for the first time) several concerts under sponsorship of the Delta Omicron Sorority. A concert was to be given by the Sittig Trio on Jan. 14 in Pomerene Hall on the campus.

Club Anniversary

The Women's Music Club is to celebrate its fiftieth anniversary in the





Mrs. B. Gwynne Huntington, President of the Symphony Club of Central Ohio



Herman Amend, Co-Manager of Columbus Barbizon Concerts

Spring of 1932. Mrs. William C. Graham, president, states that plans are being formulated to make the anniversary season a banner one. The Columbus Chamber of Commerce has promised its corporation

promised its cooperation.

A high light in the club's history was the engagement of Edward MacDowell in 1895 to give the first artist concert. Another was the founding of the annual series of six concerts, which were inaugurated in 1902 by Ella May Smith, president, and for many years correspondent of MUSICAL AMERICA. Under the régime of Mrs. Andrew Timberman, from 1919 to 1929, the club registered notable growth. Memorial Hall, which seats 3600, was sold out annually for a number of years.

The last half of the club's current series includes concerts by Yehudi Menuhin, who was booked for Jan. 21; the Minneapolis Symphony under Henri Verbrugghen, Feb. 16; Sigrid Onegin, March 6.

Onegin, March 6.

The Choral Society of the Women's Music Club, conducted by Charlotte Gaines, will give its annual concert on Feb. 24. Deems Taylor's "Highwayman" will be a feature.

Symphony Season

The Symphony Club of Central Ohio, of which Mrs. B. Gwynne Huntington is president, is in its seventh year—



Mrs. William C. Graham, President of the Women's Music Club Which Will Be Fifty Years Old Next Year



Charles Flesch, a Sponsor of the Barbizon Series in Columbus

one of its most flourishing seasons. Three of the four concerts have presented soloists. Ossip Gabrilowitsch played in November with the Detroit Symphony, which also gave a children's matinee. Gregor Piatigorsky, 'cellist, will play with the Cincinnati Symphony under Fritz Reiner on Feb. 2, and Jascha Heifetz with the Cleveland Orchestra, Nikolai Sokoloff, conductor, on March 10. The December concert was given by the Chicago Symphony under Frederick Stock.



Dr. Royal D. Hughes, Director of Ohio State University's Department of Music

The short season which the Chicago Civic Opera has held in Columbus during the last three years is to be replaced this season by two performances by the German Opera Company on March 5 and 6. As the list of guarantors was insufficient this year to underwrite performances of the Chicago company, John MacCrehen, former president of the Columbus Grand Opera Association and owner of the Columbus Auditorium, has personally undertaken the engagement of the German company for performances of "Flying Dutchman" and "Walküre."

pany for performances of "Flying Dutchman" and "Walküre."

The Columbus Symphony, of which Earl Hopkins is conductor, announces its twenty-seventh concert for March 29 in Memorial Hall, when the program is to include Beethoven's Fifth Symphony. Mrs. Emile Watson, soprano, will be soloist. This is the orchestra's seventh season.

The Capital University Conservatory continued its concerts in Mees Hall by presenting Paul Kochanski, Percy Grainger and Florence Austral. The course includes two lectures and a concert by the conservatory orchestra under Wilbur E. Crist on April 14. The program is to include Haydn's Symphony in G, the overture to "Zampa," and Rimsky-Korsakoff's "Schéhérazade." Lydia Dozier, soprano, and Fred Brobst, flutist, will be soloists. Harm Harms is in charge of these concerts.

The Chamber Music Society, in charge of Mrs. Eugene Gray and Mrs. Perin B. Moneypeny, has scheduled the Liège String Quartet to close its se-(Continued on page 150)



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By MABEL CRANFILL

DALLAS, Jan. 20.—The season has been more than usually active, due in part to events sponsored by the Civic Music Association and the American Legion — Harriet Bacon — McDonald Course. Concerts coming under the former heading have been given in McFarlin Memorial Auditorium at Southern Methodist University. The latter series is held at Fair Park Auditorium. Both have attracted large audiences.

Two more concerts will be given this season under the auspices of the Civic

Music Association. On Feb. 9 Paul Kochanski, violinist, and Mischa Levitzki, pianist, will appear jointly. On April 9 Coe Glade, mezzo-soprano of the Chicago Civic Opera, will be soloist with the Gordon String Quartet.

The next date for the McDonald-Legion series is Jan. 30, when Harald Kreutzberg and Yvonne Georgi, dan-cers, are to appear. They will be fol-

lowed by Will Rogers on March 6.

The St. Olaf Lutheran Choir, directed by Dr. F. Melius Christiansen, is scheduled to sing in Fair Park Auditorium Jan 29. MuPhi Epsilon will presilon wil. violinist, on list Unisent Mary Louise Gale, violinist Feb. 27 at Southern Methodist versity. Miss Gale is a native of Dallas, and a member of the William Durieux String Ensemble. Harriet Bacon McDonald is bringing Roland Hayes, Negro tenor, to Fair Park Auditorium on March 20. It will be his first appearance in Dallas.

Opera in February

The thirteenth consecutive grand opera season in Dallas will be marked by the presentation of "Mignon" on Feb. 18 and "Walküre" on Feb. 19. Both operas will be given by the Chicago Civic Company at Fair Park Auditorium. The cast of "Mignon" is to include Coe Glade, Margherita Salvi, Tito Schipa and Chase Baromeo. Singers in "Walküre" will be Frida Leider, Alexander Kipnis, Theodore Strack,



Paul Van Katwijk, Conductor of the Dallas Symphony and Dean of Music at Southern Methodist University

Emma Redell, Maria Olszewska and Mr. Baromeo.

Herbert Marcus has been chairman of the committee since the beginning of grand opera in Dallas. He is still the chief promoter of this enterprise. Eli Sanger is secretary. The committee includes Leven Jester, H. Stanley Marcus, Horace Landauer, W. A. Green, Jr., Arthur Kramer, Lester Burchfield, D. L. Whittle, M. K. Hurst, F. F. Florence, Ray Nesbitt, Harold Abrams, and William Howard Beasley.

Symphony Programs

The Dallas Symphony is in its sixth year, with Paul Van Katwijk, dean of year, with Paul Van Katwijk, dean of music at Southern Methodist Univer-sity, as conductor. There are seventy-three musicians in the orchestra, both men and women. Carl Venth is concert-master. The first program was given Nov. 23, with William Miller, tenor, soloist. At the second concert, Jan. 4, soloist. At the second concert, Jan. 4, Rudolph Ganz appeared as soloist. On Feb. 8, the added attraction will be Theodore Kosloff's Imperial Russian Ballet; Olga Albani, soprano, will be the soloist on March 15. At the last concert for the season, on April 19, Nina Koshetz, soprano, will be heard. The officers of the Dallas Symphony Society include Arthur L. Kramer.

Society include Arthur L. Kramer, president; Harold J. Abrams, vice-presi-

dent: Ella Pharr Blankenship, secretary; and Mrs. C. P. Adams, treasurer. The directors are Mr. and Mrs. Har-old J. Abrams, Dr. W. C. Rice, Edward Titche, Herbert Marcus, Arthur L. Kramer, C. C. Weischel, D. L. Whittle, Mesdames C. P. Adams, Blankenship, Alex Camp, H. L. Edwards, Edward T. Moore and Sudie Williams.



David Guion, Composer, Whose Home Is in Dallas

An organization that has played an important rôle in Dallas is the Federa-tion of Music Clubs, which is perhaps the largest in America. It has a membership of approximately 5,000 and is composed of twenty-one senior and nineteen junior clubs. It was organized in 1921. Once each month the Federation meets and gives programs show ing preference for the works of Americans. A monthly radio program features the compositions of Texans. David the compositions of Texans. David Guion, whose home is in Dallas, Wil-liam J. Marsh, composer of "Texas, my Texas," and Carl Venth, who has writ-ten numbers for exchange numbers for orchestra (one of which was used by the Dallas Symphony last season), have thus far been featured. The two latter live in Fort Worth.

The Federation's settlement work among Mexicans is unique. Individual instruction in piano, piano classes and large choruses of boys and girls are included in the schedule. The choruses sing carols at Christmas.

The largest individual item sponsored by the Federation is a scholarship fund. known as the Elizabeth Gerard Fund, which has been in existence three years. This is named after the girl who is at present receiving the benefit from it, and whose voice attracted the attention of Georgio Pollaco several years ago. Up to the present, \$7,000 has been raised by the Federation for this fund. Miss Gerard has been studying in Italy, and is now filling a month's engagement on the Island of Malta.

The Federation has charge of Music Week in May. Officers are Maime Folsom Wynne, president; Mmes K. J. Leach, J. Howard Payne and R. E. Chambers, vice-presidents; Mary Brown Paul, recording secretary; Alberta Wagenhauser, corresponding secretary; Mrs. H. C. Jarrell, treasurer; Mrs. R. Parks Bennett, parliamentarian; Lena Holland Brockman, press correspondent; Mrs. George S. Watson, auditor, and Mrs. Julian Capers, Jr., historian.

JOINT RECITAL HEARD BY DALLAS AUDIENCE

John Charles Thomas and Beatrice Harrison Applauded-Junior Symphony to Be Established

DALLAS, Jan. 20 .- The joint concert given by John Charles Thomas, bari-tone, and Beatrice Harrison, English 'cellist, at McFarlin Auditorium of Southern Methodist University, Jan. 10; under the auspices of the Civic Music Association, was the high point in that series so far. Both artists distinguished themselves. Lester Hodges was accompanist for Mr. Thomas, and Edward Hart for Miss Harrison.

A junior symphony orchestra is being organized here and will be conducted by Lester Harris, former conductor of the Majestic Theatre Orchestra. It is designed primarily for young musi-cians who desire to have experience in ensemble playing. It is expected that the orchestra will have 100 players. The Todd Music Club gave an eve-

ning program at the Dallas Woman's Club on Jan. 13, the soloists being Mary Todd Palleria, soprano, and Alexander Skavenna, violinist. Bery Knickerbocker McPherson was accom-Beryl panist for Mme. Palleria, and Marie Jensen for Mr. Skavenna.

Bertram Wheatley, organist, assisted by Mrs. Bertram Wheatley, soprano, and Rolf N. Fenley, baritone, gave a twilight recital at Munger Place Methodist Church on Jan. 11.

At the musicale given by the Cecilian Club in the Crystal Ballroom of the Baker Hotel, on Jan. 18, Mavis Doug-lass, soprano, and Mrs. F. B. Saunders, pianist, were soloists. The Cecilian lass, soprano, and Mrs. r. L.
pianist, were soloists. The Cecilian
pianist, were
heard. All were well received. Miss
Douglass recently returned from several years' study in Milan.

MABEL CRANFILL

Judson House will sing the tenor roles in Verdi's Requiem and Norden's "Thanatopsis" with the Reading, Pa., Choral Society on Jan. 22.

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By KATHARINE FINCH

ITHACA, N. Y., Jan. 20.—The two auditoriums in this city are practically sold out for concerts to be held during the remainder of the season, and the Cornell University Series has attracted capacity audiences.

The chamber music series which has become an established feature at Cornell is distinctive among American universities. String quartets giving programs this year are the Lener, the Budapest (making its first appearance in the United States), the London (booked to play on Jan. 21) and the Roth in the concluding concert on March?

Concerts are held in the University Theatre, which has a capacity of approximately 400. Three hundred and fifty season tickets have been sold. The remainder are disposed of at single

The other University series includes two orchestras and soloists of eminence. The Detroit Symphony has already played two programs this season. It was followed in December by José Iturbi. On Feb. 19 Jascha Heifetz will have in Peiler Heller in Meride and the control of the control o play in Bailey Hall; on March 12 Giovanni Martinelli is to sing. The Cleveland Orchestra will conclude the series on April 11.

Seats All Taken

Bailey Hall has 2049 seats, of which 1875 have been disposed of for the entire season. No vacant seats have been visible at the concerts thus far held, and single tickets are in great

Paul J. Weaver, head of the University music department, arranged



John Finley Williamson, Dean of the Westminster Choir School and Conduc-tor of the Westminster Choir



Laura Bryant, Who Is Completing Her Twenty-Fifth Year as Director of Music in Ithaca Public Schools

the two concert series with the assistance of the faculty music committee.

The department also sponsors weekly organ recitals which are free both to students and to townspeople. These programs are held alternately in the Sage Chapel and in Bailey Hall, each of which is equipped with a fine organ. Guest recitals are on the list, including one by Arthur W. Poister of Redlands,

Cal., announced for Jan. 16. Harold

D. Smith is the University organist.

A series of faculty recitals is being given this season. A. C. Haigh gave the first of these. In the Spring a program of his compositions will be programed the Haigh and Ida Deek presented. Mr. Haigh and Ida Deck



. Haigh, Assistant Professor of Music at Cornell University

Haigh, his wife, will also appear in a two-piano recital.

Effective School Music

Ithaca public schools are fortunate in having had as local directors of music two musicians of outstanding ability. The first of these was Dr. Hollis Dann, head of the department of musical education in New York University, who spent thirty-four years in Ithaca. During the first eighteen of these he was director of music in the schools. Later he was head of the department of music in Cornell University.

University.

Laura Bryant followed Dr. Dann as director of music in the public schools. Next Fall she will have completed twenty-five years in that capacity. On Feb. 24 she will present five of her school singers before the National Music Supervisors' Conference in Detroit. There they will take part in the National High School Chorus, led by Dr. Dann. The Ithaca singers will include: Robert Brooks; a male quartet composed of James Van Natta, George Barnes, La Verne Kimple and Will Sawdon; and Hilda Berry, soprano.

Miss Bryant is also training choruses and glee clubs for the annual Spring concerts in the High School. She will present an a cappella choir of 100 voices, in addition to the regular High School chorus of 400. Hundreds of alumni from all parts of the country (some of them professional musicians and others business men), sing with the school glee club at its annual Thanks-giving concert. The school singers also give a program at Christmas time. This year it included, in addition to carols, a cantata for mixed voices by Joseph W. Clokey and Hazel Jean Kirk, entitled "The Childe Jesus." The school auditorium is always filled for these

Edith Kimple, pianist and faculty member of Ithaca Conservatory, has acted as accompanist for the school choral clubs for a number of years.



Paul J. Weaver, Head of Cornell University's Music Department

The Ithaca Conservatory and its affiliated schools report a registration equal to that of last year, although more students are working their way. A new building was opened in the Fall for the exclusive use of the Institution of Public School Music, of which Albert Edmund Brown is dean. It is an old Georgian house (near the main Con-servatory building), and it has been remodeled and modernized without losing its architectural attractiveness.

The calendar of recitals for the next few months at the Conservatory is a rew months at the Conservatory is a crowded one, Sigma Alpha Iota, national music fraternity for women, gave a formal recital recently and on Jan. 16 was to sponsor a joint concert by the Gloria Trumpeters and Amy Ellerman, contralto. William Coad, director of the violin department, was also to give a recital

also to give a recital.

The Conservatory Orchestra under the direction of Ernest S. Williams will appear in a public program on Jan. 28.

Mr. Williams is dean of the Ithaca
Military Band School, which is associated with the Conservatory.

February will bring a recital by members of the junior department, of which Mae Homes is director. A program of American works is to be given by Phi Mu Alpha, national fraternity, and there will be a recital by the Con-

servatory faculty string quartet.

Joseph Lautner, tenor, a faculty member of the Ithaca Institution of Public School Music, will appear in recital on March 3. Oscar Ziegler, director of the Conservatory piano de-

(Continued on page 144)



Madge Cowden

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Madge Cowden



LOS ANGELES HEARS SEVERAL NOVELTIES

Maazel and Liebling Are Soloists with Local Orchestra

Los Angeles, Jan. 20 .- The fifth pair of concerts of the Los Angeles Philharmonic on Dec. 18 and 19 was notable in that it brought the first local appearance of Marvine Maazel, pianist, reports of whose prowess had aroused a lively interest. Mr. Maazel played Tchaikovsky's Concerto No. 1 in B Flat Minor, a favorite warhorse of Godowsky and Carreño. The youthful artist gave a technically brilliant and fast-paced performance of this work. He was given an exciting ovation.

Artur Rodzinski, the conductor, provided a well-balanced accompaniment.

The orchestral part of the program included one work new to Los Angeles, and two not heard previously in the Philharmonic series. The opening number, Handel's "Water Music," arranged by Harty, heard in the Hollywood Bowl a year or so ago, proved a welcome addition to the orchestra's repertoire. The second novelty was Schumann's Fourth Symphony, which, despite the competition of newer musiideas and more sophisticated patterns, still speaks in eloquent tones. Dr. Rodzinski conducted con amore and the orchestra shared in the ovation that followed. The closing number was the first local hearing of the Polka and Fugue from Weinberger's "Schwanda, the Bag-Piper."

George Liebling, noted pianist and composer, a pupil of Liszt, was the soloist in the preceding Sunday afternoon concert. The program was built around Scriabin's "Divine Poem" and included Mr. Liebling's own Piano Con-certo, the "Eroica," Op. 22. Although hampered by the lameness he sustained in an auto wreck in San Francisco a year ago, the pianist played with colossal technical powers and imbued his work with a glowing and vital spirit. Both his composition and playing elicited the approbation of the audi-

Dr. Rodzinski had prepared an all-Russian program for the afternoon of Dec. 28, on which occasion George Houston, baritone, formerly of the American Opera Company, and now under contract for the cinema here, was soloist, singing in English two excerpts from Moussorgsky's "Boris Go-dounoff." Mr. Houston gained his

stride in the second number and quite retrieved the uncertainties which seemed to beset him in the beginning. Tchaikovsky's Fourth, played for the first time this season, seemed to gain added depth under the discerning baton of Rodzinski. The score was played magnificently, leaving a large audience greatly pleased. Other numbers were Glazounoff's Overture Solennelle, Rachmaninoff's Vocalise and Rimsky Korsa koff's Caprice Espagnole.

New Orchestra Makes Bow

A new orchestra made its debut re-cently, the Symphonia Preceptorum, composed of music instructors public schools, under Henry Svedrof-sky, assistant concertmaster of the Philharmonic. The orchestra, consisting of some sixty members, presented an attractive program in Bovard Audi-torium. Zaruhi Elmassian, soprano, was the assisting artist.

Two performances "Messiah" were schedul were scheduled for the same evening, the University of Southern California Semicentennial, conducted by Alexander Stewart, singing in Bovard Auditorium, and the Choral Union, under John B. Trowbridge, in Philharmonic Auditorium. The University chorus was assisted by Lisa Roma, soprano; Elizabeth Monser Biel, contralto; Fred Scott, tenor, and Clifford Lott, baritone, and the University orchestra of fifty pieces. The Choral Union had the assistance of Helen Morse Steinel, soprano; Alma K. Moss. contralto; Howard S. Swan, tenor, Gorgon Weatherill, baritone. Alfred A. Butler, organist, recently returned from a year in Europe, was at the organ.

A choral concert was given by the Orpheus Club of 100 male singers, under Hugo Kirchhofer, in the Auditorium on Dec. 17. The miscellaneous program ended with the "Hallelujah" Chorus and gave pleasure to a large audience.

The Bartlett-Frankel String Quartet gave the third in its Beaux Arts series on the evening of Dec. 14. The ensemble played quartets by Suk Haydn, a Cherubini Scherzo, Tchaikov-sky's Andante Cantabile and as a special feature a Scherzo by Mary Carr Moore, Los Angeles composer. Mrs. Moore's work proved to be an interesting composition, well made and pos-sessed of intrinsic musical value.

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Marvine Maazel, Soloist in the Tchaikov-sky Piano Concerto with the Los Angeles Philharmonic

Myra Hess With Philadelphia Orchestra

Myra Hess, who is in the midst of the busiest season she has had since her first arrival in America, will appear as soloist with the Philadelphia Orchestra in three concerts on Feb. 27 and 28 and March 2. She will play the Beethoven G Major Concerto, in which she was heard with the Boston Symphony at its recent festival in Washington.

Kubelik Makes Long Tour of Antipodes

Jan Kubelik, the noted violinist, is now making a tour of 150 concerts in Australia and New Zealand, under the management of T. Arthur Russell of The first series of was completely sold out. At the con-clusion of the tour next Spring, Kubelik will return to England for some fifty concerts in London and the provinces. His daughter Anita will make her concert debut with him.

Nelson Eddy to Be Heard with Four Organizations

Nelson Eddy, young American baritone, who scored a conspicuous success last Summer as soloist in the Beethoven Ninth Symphony and in the Verdi Requiem at the Stadium concerts in New York, will be heard on Jan. 29 as solo ist with the Schola Cantorum. He will sing in the Bach "St. Matthew Passion" under Ossip Gabrilowitsch with the Philadelphia Orchestra on March 13, 14 and 16, and with the Detroit Symphony on April 1 and 2. On April 5 he will sing in Parker's "Hora Novissima," sing in Parker's "Hora Novissima," with the Handel and Haydn Society of

Elda Vettori Goes Under Management of National Music League

The concert activities of Elda Vet-tori, soprano of the Metropolitan Opera, will be managed exclusively by the National Music League, Inc., cording to a recent announcement by that organization.

This season will be Miss Vettori's fifth with the Metropolitan Opera Company. During the last four years she sung ten leading soprano roles at the Metropolitan.

Clara Rabinovitch, pianist, will give her annual New York recital in the Town Hall on the evening of Feb. 10.

METROPOLITAN IN SECOND VISIT TO WHITE PLAINS

"Tosca," with Familiar Cast, Is Sung to Capacity Audience in Westchester Centre

WHITE PLAINS, N. Y., Jan. 20.—The second visit of the Metropolitan Opera to the Westchester County Centre here took place on the evening of Dec. 16, with "Tosca" in performance, and Edward Ziegler, assistant general manager, as host in the absence of Giulio Gatti-Casazza. So successful have the two performances been, each playing to sold-out houses of more than 4000 people, that two extra visits in the Spring have been tentatively planned.

Puccini's opera as presented here was the familiar Metropolitan version, with a cast long practiced in its com-plications. Maria Jeritza sang the title role, with Giacomo Lauri-Volpi as the hero, and Antonio Scotti playing his traditional Scarpia. Others in the cast were Dorothea Flexer, Louis D'Angelo, Pompilio Malatesta, Giordano Paltrinieri and Alfredo Gan-Vincenzo Bellezza conducted, and Ernest Lert officiated as stage manager.

The new \$75,000 organ recently installed was played by Wilfred Pelletier, assistant conductor, in the initial church scene. Other representatives from the Metropolitan were Carlo Edwards, assistant conductor and photographer, William J. Guard, press representative, Earle R. Lewis, box office treasurer, and various technical experts.

Mrs. Eugene Meyer is chairman of the Westchester County Recreation Committee which sponsors the produc-

ERNEST FOWLES HEARD

Music Week Association Sponsors Lecture by British Author

Ernest Fowles, Fellow of the Royal Academy of Music, London, lectured on "Music and Life" in Steinway Hall on Dec. 10, under the auspices of the New York Music Week Association.

Paralleling music with life in having three distinct functions, the physical, the mental and that of the soul, Mr. Fowles insisted that, just as to be well-rounded, it is essential to have a healthy body to house a healthy mind, and a healthy mind to enclose a healthy soul, so in music it is equally necessary to have a perfect balance of three elements. And, remarking that sentimentalism results when the emotional is not controlled by the he emphasized that the mind should always be in control of the emo-tional—a statement that was not accepted without reservations by the musicians present.

As music as the univeral language bridges surface gaps of non-under-standing, so Mr. Fowles sees it functioning as the most subtle agent in bringing the peoples on the two sides of the Atlantic into a closer bond. lecture, which was aptly illustrated at the piano at various points, was followed with keen interest and warmly

applauded. Three young artists participated in the program. They were Rose Ten-toni, dramatic soprano, winner of last season's gold medal in the association's annual contest and also winner of the local and state auditions held by the Atwater Kent Foundation; Raissa Tselenti, pianist, winner of last sea-son's gold medal in the senior class, and Walter Scott, violinist.

Business Men Indorse San Antonio Art Projects CLUB PROGRAMS

Good Music Without Deficit Promised by Civic Association — Chicago Opera to Be Heard in Varied Bills — Symphony Orchestra Revived with Zoeller as Conductor—Local Opera Arranging Open-Air Summer Season — Sunday Concerts Are Free

By GENEVIEVE M. TUCKER

SAN ANTONIO, Jan. 20.—The fact that business men stand behind musical projects is significant. Good music without a deficit is promised by the San Antonio Civic Music Association, which has the following officers: Hugh A. L. Halff, president; Herman H. Ochs, vice-president; B. W. Hartley, second vice-president; J. H. Haile, treasurer, and Edith Resch, secretary. Three concerts comprise the list. John Charles Thomas was booked for Jan. 15. Later bookings are: José Echaniz, March 16; the Gordon String Quartet, April 16. These events are held in the Main Avenue High School Auditorium.

The Lyric League has several successful seasons to its credit under the presidency of W. G. Higgins. A small surplus has remained in the treasury after each presentation of the Chicago Civic Opera Company. Operas to be given on Feb. 20 and 21 in the Municipal Auditorium are "Cavalleria," "Pagliacci," "Walküre" and "Mignon."

The San Antonio Symphony has been revived after a lapse of ten years. Morris Stern is president, Mrs. Eli Hertzberg the honorary president. Otto Zoeller conducts the orchestra, which has ninety-four members. Monthly concerts will be given in the Auditorium. Summer programs are to be heard in the open-air Sunken Garden Theatre, Brackenridge Park.

Open-Air Operas

Rehearsals will begin in February for six operas to be given in the openair Sunken Garden Theatre by the San Antonio Civic Opera Company. Mrs. Lewis Krams Beck, president, announces that each opera will have two performances and that the series is to begin in June. David Griffin, who has been chosen as one of the directors, is also director of the Historical Musical Festival and Pageant which is to a feature of the 200th anniversary of the founding of San Antonio.

The Tuesday Musical Club, of which Mrs. Eli Hertzberg is founder and life-president, is holding its eighth annual season of musicale-teas. Boris Koutzen, violinist, is to play in the St. Anthony Hotel on Jan. 27. A program by Jeannette Vreeland, soprano, is to take place on Feb. 24 in the San Pedro Playhouse, San Pedro Park. Mrs. Leonard Brown is chairman of the series.

Free Sunday afternoon concerts in the Municipal Auditorium are under the direction of the City Federation of Women's Clubs, with Alice Mayfield as chairman. Programs are given by local musicians and artists from nearby towns. On Feb. 1, St. Olaf's Choir of Northfield will be heard under the direction of Dr. F. Melius Christiansen.



Mrs. Eli Hertzberg, Founder and Life-President of the Tuesday Musical Club



W. G. Higgins, President of the Lyric League

The choir is coming under the auspices of Grace Lutheran Church.

Oscar J. Fox, song-writer, has returned to San Antonio and is devoting his time to composing and to his duties as organist and choirmaster of Grace Lutheran Church.

Mexican music is outstanding on WOAI broadcasts as part of the Gebhardt program, which has been in



Mrs. Lewis Krams Beck, President of San Antonio's Civic Opera



Otto Zoeller, Who Conducts the San Antonio Symphony

progress for five years. Weekly programs are given over RCA by a quartet comprising Mrs. Fred Jones, Mrs. Zuleme Simpson, Eric Harker and Warren Hull. Also heard weekly are Evelyn Duerler, Bettie Longaker Wilson, Pauline Buske, William Irby and Warren Hull. Both quartets are directed by Walter Dunham.

SYMPHONY FOR EL PASO

H. Arthur Brown, Juilliard Graduate, to Be Conductor

LAS CRUCES, N. M., Jan. 20.—As part of his program to stimulate interest in fine music throughout the Southwest, H. Arthur Brown, representative of the Juilliard Foundation, has accepted the position as conductor of the El Paso Symphony and has started the rehearsals for the first concert to be given in January. In this concert Mr. Brown, who is now stationed at New Mexico College, will act as conductor and violin soloist.

Mr. Brown, with the assistance of other faculty members in the State College department of music, is now outlining a two-year program of music development for the Southwest. The program has been made possible by the Juilliard Foundation.

Mr. Brown was born in New York and received his early education at Seattle. In 1927 he was awarded a Juilliard fellowship, which was renewed for three years. He has also won scholarships for study at the Chautauqua summer schools and was awarded artist diplomas by the French Government in recognition of his work. Upon his graduation from the Foundation, Dr. Erskine appointed him as Juilliard representative in the Southwest, in order to devote his entire time to sponsoring musical activities. Mr. Brown has been an orchestral conductor for the National Broadcasting Company and is a National Music League artist.

Rafaelo Diaz Heard in Recital—Composers Give Concert

GIVEN IN TEXAS

SAN ANTONIO, Jan. 20.— Rafaelo Diaz, tenor of the Metropolitan Opera Company and a native San Antonian, was heard in a recital on Dec. 2, in the War Department Theatre at Fort Sam Houston before a large audience. Songs by Martini and Rimsky-Korsakoff were given with accompaniments by Ira Mae Nethery, harpist, and W. B. Dalton, 'cellist. The tenor won success in an aria from "Elixir of Love" by Donizetti and in song groups. Ola Gulledge was the accompanist for these works. The Military Band played several numbers.

Daisy Polk, soprano, of Dallas, was soloist on Dec. 1, at the first of a series of morning musicales at the Gunter Hotel, newly inaugurated by the San Antonio Musical Club, under Mrs. Lewis Krams Beck, president. Jewel Carey was the accompanist. Ruth Russell Matlock, dancer, gave a varied group of dances with orchestral accompaniment. Club members and guests attending the musicale and luncheon numbered 350.

Evelyn Duerler, soprano, and Vesta Hastings Bryan, pianist, were soloists

Evelyn Duerler, soprano, and Vesta Hastings Bryan, pianist, were soloists at the annual concert given by the Chaminade Choral Society, of which Walter Dunham is conductor. The chorus sang a group of spirituals arranged by Burleigh and works by Strauss, Scott and Fourdrain. Miss Duerler sang the Romanza from Donizetti's "Figlia del Reggimento," songs by Curran, Glière, Fourdrain, Oscar J. Fox and Manning, with Mr. Dunham supplying excellent accompaniments. Miss Bryan, who accompanied the chorus, gave finished performance of works by Joseffy, Grieg, Liszt and Chopin. The Chaminade Society is a department of the Tuesday Musical Club, of which Mrs. Eli Hertzberg is president.

Composers' Concert Given

The first competitive concert of the Composers' Club was given on Dec. 1 at the Plaza Hotel. Outstanding compositions submitted were a song by Anna E. George, of Baylor College, Belton; a piano composition by John M. Steinfeldt, San Antonio; "Abide with Me," arranged for mixed quartet by Frederick King, and an ensemble number by Louise Fischer, sung by the glee club of Our Lady of the Lake College. Other works heard were a tone-poem for piano and strings by Ernest Schuyten of New Orleans; songs by Carl Schwabe, Joyce Hetley Wallace, Ferdinand Dunkley, of New Orleans; Alice Mayfield and Francis de Burguigners

This club has enlarged its scope to include Oklahoma, Arkansas and Louisiana. Joyce Hetley Wallace is dean; John M. Steinfeldt, honorary dean; Virginia Lynd Hartley, secretary; and Alice Mayfield, treasurer. Interstate members are Ferdinand Dunkley, New Orleans; Anna E. George, Belton; George May Randolph, Plainview; Ernest E. Schuyten, New Orleans; Stella Stacey, Austin; and Carl Venth, Fort Worth. GENEVIEVE M. TUCKER

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Significant Movement Inaugurated in Peoria

Downtown Morning Musicales Organized by Amateur Musical Club Illustrate Growing Appreciation of Art—Repetitions of Recitals Give Opportunity for Everyone to Attend—Formation of Civic Orchestra Is Aim of Influential Body — Needs of School Children Are Considered

By HELEN HARRISON MILLS

PEORIA, ILL., Jan. 20.—Musical plans for this season and for the future lie to a great extent in the hands of the Amateur Musical Club, which has nearly 2000 members. Under the régime of Mrs. Hiram Todd, president, the club has instituted several significant movements of value to the city. Among these accomplishments may be mentioned Saturday morning musicales given by members in one of the downtown theatres—the Madison. Artists' concerts are repeated to furnish everyone an opportunity to attend, and the club sponsors civic music undertakings.

For the balance of the season two artists' concerts remain, those to be given by the Lener String Quartet in January, and by Carlo Zecchi, pianist, in March. Three morning musicales by club members are also in the future. An exchange program with the Bloomington Amateur Musical Club annually helps to broaden the scope of work. Artists' concerts are held in the Ma-

jestic Theatre.
On Feb. 24 the club's Philharmonic Choral, under the direction of Kenneth Marvin Stead, will give its sixth annual concert. The Philharmonic, a women's chorus of forty-five, appeared under the same director at the Chicago Biennial Convention of the National Federation of Music Clubs in

Civic Orchestra

Besides sponsoring this chorus, the Amateur Musical Club is laying the foundation of a civic orchestra. It is the club's aim to engage the interest of experienced players of the city and to found, in co-operation with its chorus and the Orpheus Men's Glee Club, a Spring festival, probably during Music Week. The Orpheus Club led by Howard Kellogg, is heartly in sympathy with this project.

The Orpheus Club has completed twenty with a completed to the complete compl

The Orpheus Club has completed twenty-nine years of increasingly excellent work. For the last two years it has been the inspiration of a civic

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Pettsvilla, Pa Fasulty of Fifty Including John Quine—Veice Arthur Edward Johnstone Composition Frederick Hahn—Fields ensemble of 200 voices which has sung "Messiah" at Christmas time to crowded houses. Soloists this season were Elonore G. Davis, Olga Gilley Bollinger, Lawrence Blackburn and Cardon V. Burnham.

In the Schools

Peoria has reason to be proud of its public school music, which is supervised by Eva Kidder. One of the first cities in the state to offer credits for music study (credits accepted at the University of Illinois), it has fostered boys' and girls' glee clubs, orchestras and bands. These units take part in Music Week, and in February celebrations of either Lincoln's or Washington's birthday. This year, on Feb. 15 (always a Sunday is chosen), 300 singers from the sixth grades, in addition



Eva Kidder, Supervisor of Public School Music in Peoria

to high school bands and orchestras, will participate. In alternate years the high schools present an operetta under the direction of Elizabeth Randall. "The Lucky Jade" by Joseph Harrison, is this year's choice.

Music students in schools are interested in the annual All-Central Illinois Competition. Held in the Spring, this event includes opportunities for instrumental and vocal soloists, ensemble work, etc.

In line with special concerts for young people, related to schools, the series of three advocated by the Music Supervisors' National Conference is again being given in high school auditoriums. The Fall attraction was Steuart Wilson. The remaining concerts will be given by the Sittig Trio and the Russian Singers (chosen from the Russian Symphonic Choir). They are to be heard the last of January and in March respectively.

An important choral body is the First Methodist Vested Choir of seventy-five mixed voices. Under the direction of the late Lee Wilson, it made a name for itself throughout the surrounding country. Cardon V. Burnham, the new director, will lead these singers in a Music Week program.

Eleanor Reynolds to Be Soloist with Schola Cantorum

After an absence of seven years in Europe, where she has been singing in opera and concerts, Eleanor Reynolds, American contralto, will be heard as soloist with the Schola Cantorum in New York on Jan. 29. Mme. Reynolds,



Mrs. Hiram Todd, President of the Amateur Musical Club, Peoria



Kenneth Marvin Stead, Conductor of the Philharmonic Choral

who was heard with the Chicago Opera in 1922 as Amneris and as Herodiade in "Salome," made her debut previously in Berlin as Erda in "Rheingold" at the Staatsoper under Muck. She was for a number of years a member of the Berlin Staatsoper company and was later first contralto of the Grosse Volksoper under Leo Blech. She has also sung at the Vienna Volksoper and appeared in six successive Handel Festivals at Göttingen as Gismunda in "Otto and Theophanes" and Cornelia in "Julius Caesar."

JOINT LIST GIVEN IN INDIANAPOLIS

Orchestra and Women's Chorus Unite in Program

INDIANAPOLIS, Jan. 20.—The two newly-organized musical bodies, the Indianapolis Orchestra and the Matinee Musical Chorus combined their forces in a concert held in Caleb Mills hall on Sunday afternoon, Dec. 14. The orchestra under Ferdinand Schaeffer, conductor, played the Overture to "Phèdre" by Massenet, and the G Major Serenade by Mozart. The chorus of women sang "Ah! Tis a Dream" by Hawley; "Indian Lullaby" by Vogtand "Last Night" by Kjerulf, under the baton of Percival Owen. The second half of the program was given to "The Blessed Damozel" by Debussy, for chorus, soprano solos and orchestra, in which Helen Warrum Chappell sang the title role.

the title role.

The Don Cossack Russian Male Chorus made a first appearance in Indianapolis on Sunday afternoon, Nov. 30, at English's Opera House under the auspices of the Martens Concerts, Inc. In their program of religious and secular chorales revealing the beauty of Russian art, the singers, led by Serge Jaroff, delighted a large audience.

On Dec. 4, the Martens bureau pre-

On Dec. 4, the Martens bureau presented Walter Gieseking in a recital in the main auditorium, this being the second of a series of three evening concerts. The colossal art of this pianist was shown in his program of Bach, Beethoven, Brahms, Chopin, Debussy, Scriabin and Marx.

In their second appearance before the Indianapolis Männerchor, on Dec. 7, the Lener String Quartet played to a large enthusiastic audience. The program included Schubert's Quartet in D Minor ("Death and the Maiden,") Mozart's Quartet in D Minor and the Quartet in F Minor, Op. 95, by Beethoven. The audience remained seated after the final movement until the quartet played as an extra number the Andante Cantabile by Tchaikovsky.

The second concert of the course sponsored by the Civic Music Association, given by the Gordon String Quartet, assisted by Rudolph Reuter, pianist, was enthusiastically applauded by a capacity audience on Dec. 15. The Haydn Quartet in D Minor, Op. 76, No. 2; the Beethoven Quartet in C Major, and the Schumann Quintet in E Flat Major, were played in inimitable style. In response to continued applause the quartet played, for the first time in Indianapolis, "Narrative of a Toreador" by Turina.

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City's War Dead—Community Makes Large Part
of Its Own Music, with
Local Organizations Maintaining High Standard—
Guest Artists Appear

By JOHN F. KYES, JR.

WORCESTER, Jan. 20.—Musical enterprises will receive a pronounced impetus when the new Municipal Memorial Auditorium is opened. Ground has already been broken for this building, which is to cost \$2,000,000. The Auditorium has been designed by Lucius W. Briggs of Worcester, associated with Frederic C. Hirons of New York. A memorial hall and heroic statue will commemorate the war dead of Worcester, while the remainder of the building will be devoted to projects of a community nature. The main auditorium will have a seating capacity of 4,000, with a large stage and pipe organ. A smaller hall will seat 700. Seats may be removed and the stage lowered for the use of expositions or similar events. Wide, elevated out-door terraces and classic lines will make the building attractive.

Worcester is making a large share of its own music this season, many organizations working to maintain a high standard. In addition to the Civic Concert Series and the Sunday afternoon musicales sponsored by Mrs. Benjamin B. Snow, the Worcester Art Museum arranges an annual course.

Concert Programs

The third event in the extensive yearly series of free Sunday afternoon concerts sponsored by the Museum was given on Jan. 11 to a large and appreciative audience. Paul Shirley conducted the fourteen men of the Boston Symphony Orchestral Ensemble in a program which included compositions by Wagner, Rimsky-Korsakoff, Bizet, Grieg and Liszt. Symphonic groups are given increased emphasis in current programs.

The Civic Concert Series, which opened on Jan. 15 with Claudia Muzio, will continue on Sunday afternoon, Feb. 15, with the Cleveland Orchestra and be concluded on March 9 by the Gordon String Quartet. For this series, affiliated in its working plan with other cities, a paid-in-advance membership of over 1,200 was secured in October in one week. The concerts are given in Mechanics Hall.

Sunday afternoon musicales sponsored by Mrs. Snow in the Bancroft Hotel ballroom have scheduled Marian Anderson, contralto, and George Copeland, pianist, for February and March respectively.

Among concerts given by individual artists, that of Roland Hayes on November 25 was one of the most notable.

vember 25 was one of the most notable.
Worcester's most prominent choral
unit, the Festival Chorus, resumed rehearsals on Jan. 6 under the bâton of
Albert Stoessel, with Mrs. J. Vernon

Butler as accompanist. Rehearsals will continue until the end of May and recommence late in August, in preparation for the usual week of concerts early in October.

This year's programs, while by no means lacking the balance of thoroughly tested music, will be notable for the inclusion of works by living composers. The most novel composition is to be "Morning Heroes" by Arthur Bliss, recently given its world première at the Norwich Festival in



Arthur J. Dann, Who Directs Music in the Public Schools

England. The Worcester performance will be the first in America. Officers of the Worcester County

Officers of the Worcester County Musical Association are: Hamilton B. Wood, president; Matthew P. Whittall, vice-president; Harrison G. Taylor, treasurer; Luther M. Lovell, librarian, and Bulkeley Smith, clerk.

The Worcester Oratorio Society closed a successful season on Dec. 26 with "Messiah." Rehearsals for next season will start in November, with J. Vernon Butler as conductor and Mrs. Butler as accompanist. Officers are: Harry C. Coley, president; Albert H. Inman, Harry G. Stoddard and Matthew P. Whittall, vice-presidents; William H. Beaumont, treasurer, and Charles E. Sargent, secretary.

Juniors Hold Festival

The Junior Festival, held every Spring by children of the public schools, will complete its third season in April. Arthur J. Dann and his assistants have disclosed a wealth of junior talent as contained in the bands, choruses and orchestras of the various schools. Out-door band exhibitions, in addition to choral and orchestral concerts in Mechanics Hall, were features of last year's festival. This year Mr. Dann will also select and supervise a special chorus of school children to sing at the Worcester Festival in October. On many past occasions, such a chorus under the late Charles I. Rice was used effectively. In 1929 Mr. Dann trained the children for a performance of "The Children's Crusade" by Pierné. This year they will sing Pierné's cantata, "The Children at Bethlehem."

Worcester is particularly rich in choral organizations among its Swedish-speaking groups. The Jenny Lind



J. Vernon Butler, Conductor of the Worcester Oratorio Society



Albert Stoessel, Conductor of the Festival Chorus

Women's Chorus, led by J. Fritz Hartz, is preparing a concert to be given in Avon, Mass., for the benefit of the Orphanage Home of that centre. Marie Sundelius will be soloist. A male chorus, the Mendelssohn Singers, also directed by Mr. Hartz, will give its annual concert in April.

Other active ensembles are: the Thule Male Chorus, C. Arthur Johnson, director; the Worcester Male Chorus under Albin Bjork, and the Te Deum Male Chorus of the Salem Square Congregational Church.

Festival Chorus Prepares
Novelty by Bliss for Autumn Programs — Junior
Groups Consisting of Public School Musicians to be
Heard in Gala Spring Performances — Glee Club
Formed by Rotary—Many
Choirs Add Concerts to
List of Enterprises



Hamilton B. Wood, President of the Worcester County Musical Association

Among the large clubs are several active male glee groups. Rotary is forming a chorus. The Lions Glee Club will take part in a concert on Feb. 9 for the benefit of work for the blind. Rudolph Fagerstrom is the leader. The Kiwanis Glee Club has preserved its original membership during ten years. Elliott A. Santon is leader, and C. Vernon Inett the district musical supervisor of Kiwanis for New England. This club arranged and took part in a midnight show in December to aid its work for underprivileged children.

Worcester has large glee clubs in its colleges: Assumption, Clark, Holy Cross, Tech and Worcester Academy. Combined concerts will occur later in the season. Dean Hanscom and J. Edward Bouvier are two directors of these college clubs.

The Worcester Woman's Club has a large choral class under the direction of Frederic W. Bailey, and also sponsors afternoon musicales by visiting artists.

Valentina Aksarova Heard in Studio Musicale

At a musicale given recently by Edmund J. Stone in the Quistgaard Studio at 130 West Fifty-seventh Street, Valentina Aksarova, soprano, formerly of the Petrograd Opera, was the soloist. Her program included an aria from the opera "Halka" by Moniuszko and two groups of Russian songs. Mrs. J. Harrison Irvine was at the piano for her numbers.

Liebeslieder Ensemble to Visit Coast

The Liebeslieder Ensemble has been booked for the month of January on the

Pacific Coast. The organization, which takes its name from the "Liebeslieder Walzer" of Brahms, included on all its programs, is composed of Esther Dale, soprano; Fernanda Doria, contralto; Paul Althouse, tenor; Jerome Swinford, baritone, and a chamber orchestra of fourteen players conducted by Rosolino de Maria.

Katherine Bacon, pianist, who gave her second New York recital of this season in the Town Hall on the afternoon of Jan. 24, left immediately afterward for a tour which will take her to the Pacific Coast.

RADIO BEGINS NEW DECADE WITH GREAT CONFIDENCE

Radio's Progress a Matter of Leaps and Bounds-Officials Express Determination That Improvement in Broadcasting Programs Shall Equal Technical Strides

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Technical development has, so far, outstripped in new methods the end to which it is a means: broadcasting content—what people actually hear through the hours of a broadcasting

This is true in musical affairs, at least. Other fields may not concern us

There is improvement, however. And radio officials promise more. Merlin H. Aylesworth, president of the National Broadcasting Company, and William S. Paley, Columbia Broadcasting System president, have both stated that the year to come will reveal even greater excellences. Station WOR expects similar progress, according to Alfred J. McCosker, director. And to this end, program directors of all three organizations are bending their efforts.

HUGE ROXY ORCHESTRA IN BENEFIT CONCERTS

Jobless Musicians Get Proceeds from Sunday Events—Scho Heink Soloist

Roxy's first two orchestral programs at a changed Sunday hour have been heard, with more musicians than anybody would believe possible. The ad-dition of seventy-five players to the already augmented orchestra of 125 was, of course, a measure to combat unem-ployment, as are the programs them-All the proceeds of the house (the broadcasts are from the stage) go to the cause. At 11 a. m., the concerts take the place of the former Roxy orchestral broadcasts at 2 p. m., and are also broadcast over WJZ.

Schumann-Heink Sings

Ernestine Schumann-Heink, who is now an official member of Roxy's "Gang," and is making a long tour with them, was the soloist at the initial concert. The contralto sang the Brahms



Underwood & Underwood

Merlin H. Aylesworth, President of the National Broadcasting Company

Lullaby and "The Lord is Mindful of His Own." Walter Damrosch was another prominent guest, making a dedi-

catory introduction.

Erno Rapee led the huge orchestra in the Overture to Wagner's "Rienzi," the "Blue Danube" Waltz and the Tchai-

kovsky Fifth Symphony.
S. A. Rothafel (Roxy) was host after the concert at a reception, when many prominent people of the music world were present.

Giannini Second Soloist

At the second concert on Jan. 18, Dusolina Giannini was soloist, and the orchestra played Beethoven's Fifth Symphony, Waltzes from Strauss's "Rosenkavalier" and Ravel's "Bolero."

Curtis Orchestra Plays "Romeo'

"Romeo and Juliet" by Tchaikovsky was the orchestral work played by the Curtis Institute Orchestra in its Jan. 16 broadcast over a Columbia network. Emil Mlynarski conducted, and led the orchestra in the accompaniment for three movements of the Lalo "Sym-phonic Espagnole," in which Philip Frank, a pupil of Efrem Zimbalist, was soloist.

The Jan. 23 program was one of chamber music, with a trio composed of Joseph Levine, piano; Henry White-head, French horn, and Iso Briselli, violin, playing the finale from Brahms's Horn Trio.

Daniel Healy, tenor, sang songs by Quilter, and the Casimir Quartet played the Beethoven Quartet, Op. 18, No. 1. The players are Paul Gershman, Philip Frank, Leon Frengut and

Loeffler Works Broadcast from Cleveland

Compositions of Charles Martin Loeffler were broadcast by the Cleve-land College over WTAM on Jan. 2, with several soloists. Two Rhapsodies for piano, oboe and viola were played Arthur Shepherd, Philip Kirchner and Carleton Cooley, the last two being members of the Cleveland Orchestra. Marie S. Kraft, contralto, sang "The Riven Bell" and "On with the Dancing."



Bertha Brainard, Program Manager of National Broadcasting Company

Vittorio Rieti's Quartet in F Major received its air premiere during the regular broadcast of the Perole String Quartet on Jan. 18 over WOR. The group also played a Haydn quartet, and Arturo de Filippi, tenor, was soloist.



George Engles, Vice-President of the National Broadcasting Company, Charge of Programs

Martha Attwood and Quartet in Three Sunday WJZ Hours

The Sunday WJZ afternoon hour left vacant by Roxy's move to morning air waves has been admirably filled by the unusual and interesting programs for which Martha Attwood is noted. The soprano sang with the Musical Art Quartet, which also played some chamber music, on Jan. 11 and 18, and the same artists were to occupy the hour on Jan. 25.

on Jan. 20.

On the Jan. 18 program, Miss Attwood sang: "My Mother Bids Me Bind My Hair" by Haydn; "Aus meinen grossen Schmerzen" by Franz; "Zwei Manschen" by Reger; and three requested songs, "He's Such a Little Feller" by Diabmont: "Supposip" by quested songs, "He's Such a Little low" by Dichmont; "Supposin'" Trevalsa, and one verse of "A

Cadman's "Glory" Broadcast

"Glory," a new composition by Charles Wakefield Cadman, was sung for the first time in public by the Port Chester Choral Society on Jan. 11, and broadcast over a WEAF network.

Molinari Leads His First Philharmonic Broadcast; Toscanini Savs Au Revoir

BERNARDINO MOLINARI, Italian B conductor who returned recently to lead the New York Philharmonic-Symphony for five weeks, was to be heard in his first seasonal broadcast with the orchestra on Jan. 25 at 3 p. m. He listed for performance two Rossini works, the Overture to "La Cenerentoand "La Rossiniana," a Suite from Rossini's music gathered and arranged by Respighi, and Stravinsky's "Fire Bird" Suite. Olin Downes, Times re-viewer, still officiates as verbal prom annotator in intermission.

When Arturo Toscanini bade a tem-porary farewell to the Philharmonic-Symphony on Jan. 18 from the stage of the Metropolitan Opera, his au revoir program had been changed. Instead of the Raff Symphony, "Im Walde," the leader decided on the Overture to Wolf-Ferrari's "Secret of Suzanne" and the Haydn Symphony in D Major, with the Horn Signal. The re-mainder was unchanged: works by mainder was unchanged: d'Indy, Glinka and Rossini.

There was a novel ending to this program. CBS made it possible for Mr. Toscanini to talk to Mme. Toscanini for a few moments, that lady being in Italy. The obliging broadcasting company had pulled wires so that the conductor's wife could hear this broadcast, and she reported her enjoyment.

f. q. e. says: A NEW YEAR brings a new decade to that infant prodigy, radio. A review of the past ten years is not neces-

A New Decade in Radio—What Will It Bring? sary here; space limits forbid. Everyone knows that certain aspects of radio progress cannot be kept pace with; everyone knows that what was once called a mad dream is now a towering industry.

Before commenting on the artistic side of this Juggernaut of the Air, we must touch on a few other phases which contribute to the amazing promise of radio's future.

Television is certainly coming. Columbia Broadcasting System has an extra floor in its blunding where experimental measures are fast taking shape. Be certain that sight will thus complement sound in some part of the new Radio City in New York, which is another gigantic dream sure of materializa-Work on this project-a huge and marvelously comprehensive building on the Rockefeller property (three blocks bounded by Fifth and Sixth Avenues, Forty-eighth and Fifty-first Streets) - is scheduled to begin in the Spring.

Whether the Metropolitan Opera will have its new building there is still a mystery.

International exchange of programs has lost its flavor of novelty, although there is still enough of thrill in the realization that voices are coming from London, Holland, Germany, Italy and other countries, to us.

The rise of recorded programs is an interesting and provocative source of speculation; it deserves further and lengthier comment. Wired radio looms ahead; its implications may prove revo-lutionary in certain fields.

the musical patrons of the loudspeaker, thousands of waves have been directed. The NBC Artists Bureau, which draws on several managerial fields for talent, has steadily forged ahead. The new Columbia Concerts Corporation, by which CBS derives musical notables from seven important concert managers' lists, has already begun to function.

M USICAL presentations have, of course, made enormous strides toward higher quality in the past five years. The question remains: Are the standards as high as they could be?

One answer is: The public will get Are the

MUSICAL EVENTS OF IMPORTANCE HEARD ON THE AIR



William S. Paley, President of the Columbia Broadcasting System

KRIENS WORKS ON AIR

Two New Compositions of WTIC Direc-tor Designed for Radio Debut

Christiaan Kriens, Dutch-American composer, conductor and violinist, who recently celebrated his first anniversary as musical director of Station WTIC in Hartford, Conn., has completed two new works designed expressly for radio premieres. A "Christmas Fantasy," symphonically expressing the famous poem "The Night before Christmas," was heard over WTIC on Dec. 19, while the second work, "Radio Rhapsody," was to have its radio premiere in January from the same station, and was to be repeated later from NBC in New York.

Mr. Kriens's compositions are well known to the musical public, and many of them have been successful in the broadcast medium. He has also composed music for the sound films. He conducts a thirty-five piece orchestra at WTIC, and is first violin in the WTIC Quartet, violin and piano soloist, as well as acting as program director.

what it wants. But if the quality of musical broadcasts is left to this vast,

vague and unpredictable quantity known

as the public, we shall not get very far. A few people must always desire the best and demand it, and thus help make it possible for the best to be presented.

Farley Song in Radio Premiere

Roland Farley, composer of "You'll Love Me Yet," recently visited the WABC studios during one of the Sunday French Trio programs, when Barbara Maurel, contralto, sang this song for the first time on the air. It was written especially for the singer and

Roth Quartet Plays Schumann

The Roth Quartet of Budapest was to play Schumann's Quartet in A Ma-jor during a Library of Congress Mu-sicale broadcast over an NBC network



Julius S. Seebach, Program Director of the Columbia Broadcasting System

on Jan. 25 at 3 p. m. Members are Feri Roth, Jeno Antal, Ferenc Molnar and Albert Van Doorn.

From New England Conservatory

An important recent broadcast was that of the Conservatory Orchestra of the New England Conservatory, Wal-lace Goodrich, conductor, over a WABC network on Jan. 23 at 10 p. m. The orchestra comprises about ninety players, all of whom, with the exception

The Detroit and Minneapolis Symphonies, three orchestras from Rochester, the Roxy Symphony, recently enlarged, the Manhattan Symphony and the National Orchestral Association: the Curtis Institute Orchestra, Philco's Symphony, the Bam-

ANOTHER phase. The National Ora-torio Society, the Handel and Haydn Society of Boston, the Mendelssohn Glee Club of New York, the English Singers, the Boston Chamber Orchestra, and others.

Chamber music concerts in growing plenitude. The Chicago Civic Opera broadcasts and the various opera hours. Heifetz in a first broadcast; the many illustrious soloists brought before the microphone through one agency or another.

It is not a discouraging layout. could be decidedly worse. So let us be thankful that it is as fine as it is, and hope for an even better balance in radio's

of four faculty members, are students.

The program included the Chorale from Bach's Cantata, "Sleepers, Wake, a Voice Is Calling"; the first movement of the Chausson B Flat Major Symphony and the Goldmark Overture, "In the Spring."

OF TWO BUSINESS MEN

Manhattan Symphony Features Woodin and Ehret as Composers

Two unusual first performances in concert, and consequently on the air, were included in the Manhattan Symphony's Jan. 18 broadcast over WOR from St. George's Church, Henry Hadley conducting. Four Musical Impressions were the work of William H. Woodin, an industrial executive who has turned to composition of late.

Louis Ehret, a real estate dealer, has

also recently given attention to the musical arts, with the result that he has written a "Scandinavian" Romance, written a Romance, which Mr. Hadley introduced.

Patricia O'Connell, soprano of the Little Theatre Opera Company, was soloist, singing an aria from Offen-bach's "Orpheus."

TWO NEW SERIES

"Keys to Happiness" and "Music in the Air" Inaugurated on NBC

Two new series sponsored by the NBC feature excellent musical programs. One, entitled "Keys to Happiness," is on Saturdays at 11:30 a. m. The first program, on Jan. 10, included Carl Friedberg, pianist; Paula Heminghaus, contralto; Geoffrey O'Hara, composer, and Alois Havrilla, announcer-

Steuart Wilson, English tenor; Walter Mills, baritone; Arcadie Birkenholz, violinist, and Sigismond Stojowski, pianist, were featured on the Jan. 17 pro-

Elizabeth Lennox, contralto, and Harriet Ware, composer, were the Jan. 24 artists.

Oley Speaks, composer, was to appear on Jan. 31, and Robert Simmons, tenor, and Frank La Forge, pianist-composer, were listed for Feb. 7.

The second series, entitled "Music in the Air," began on Tuesday, Jan. 13, at 3 p. m., with Herma Menth, pianist, making her radio debut. The American



Alfred J. McCosker, Director of Radio Station WOR

Singers, male quartet, were also on this program. Olga Samaroff was the guest for Jan. 20, presenting her pupils, Paul-ine Sternlicht and Etta K. Schiff, twopianists. Percy Grainger was to be the guest on Jan. 27.

Short Waves

The English Singers were the Columbia Concerts Corporation feature on Jan. 14. Max Rosen, violinist, played in the same series a week later.

Florence Easton, soprano, who was prevented by illness from singing on the first program, will be guest on Jan. 28.

Sigmund Spaeth is the new master of ceremonies for the Happy Wonder Bakers, on WEAF, Tuesdays at 9:30 p. m. His own "Musical Adventures of Jack and Jill" was his Jan. 20 contribution. bution.

Toscha Seidel's "violin development" programs on WABC have been richer for the music of Bach, on Jan. 21, and seventeenth century Italian composers, on Jan. 14. The orchestra and Howard

Barlow shared honors.
Gluck, Rameau, Milandre and Cartier will be featured on Jan. 28.

Carol Deis in Atwater Kent Hour

CAROL DEIS, soprano, of Dayton, Ohio, who won first place in the re-cent Atwater Kent Radio Audition, was to be heard in the Atwater Kent Hour over a nation-wide NBC network on Jan. 25 at 9:15 p. m.

Alfred Wallenstein, first 'cellist of New York Philharmonic - Symphony, was to share the program. The orchestra was to be under the direction of Josef Pasternack, as usual.

Miss Deis had on her schedule to sing the "Bell Song" from "Lakmé," with which she won the contest; "Sol-vejg's Song," "The Lass with the Delicate Air," and three songs, one each by Samuels and Rimsky-Korsakoff, and "The Last Rose of Summer." With Mr. Wallenstein playing an obbligato, she was to sing the Berceuse from "Jocelyn."

Mr. Wallenstein's list was to include the Schumann "Evening Song," a Brahms Hungarian Dance, the Allegro Appassionata by Saint-Saëns and pieces by Raff and Granados. The orchestra played works by Moszkowski, Gardner, Delibes and Rimsky-Korsakoff.

Chicago Opera's Final Broadcast

"The Juggler of Notre Dame," by Massenet, was the Saturday night Chicago Opera broadcast for an hour from NBC studios. This marked the end of the series for this season, the fourth for these hours. "Lohengrin" was heard the previous week, and "Mephistofele," by Boïto, the week before that.

The only hope for any quality making a deep impression on the "mass mind" is in metant plugging. Really fine music may become a general fashion some day. It is possible, through the gradual wearing down of the barriers of indifference and ignorance. Only unflagging effort to keep

the best always more than available—that is, unavoidable—can accomplish this in any measure. A long, wearisome task

As long as the general run of listeners-in can listen to sentimentalities with crocodile tears and appreciative sighs and can react favorably only to the insistent beat of jazz, those two entertainments

Why not? Will their devotees ever swell the ranks of symphony orchestra patrons? Probably not.

Let us briefly review the opportunities

to hear fine music on the air. Concerts of the New York Philharmonic-Symphony, for example. Stokowski's short series with the Philadelphia Orchestra. berger Little Symphony, the General Electric symphonic programs.

Calendar Year of Ann Arbor School Points to Brilliant Future for Art

Music Receives Impetus from Affiliation with University of Michigan—Faculty Augmented by Addition of Distinguished Personages—Concert Field Contains Performances Given by Large Ensembles and Eminent Soloists—Students' Recitals Open to Public

ANN ARBOR, Jan. 20.—Success along all lines is reported for the calendar year by the University School of Music. The year which has ended witnessed the first season in which the School operated as a division of the University of Michigan. In June, for the first time, its commencement exercises were conducted as a part of the University's regular commencement at Ferry Field. Graduates from the School of Music participated and received their degrees from the University, instead of from the School of Music as a separate institution.

The School's faculty was augmented in the course of the year by the addition of distinguished musicians. Wassily Besekirsky joined the staff at the beginning of the last summer session, and continued as head of the violin department, succeeding Samuel P. Lockwood, who resigned.

Arthur Hackett, tenor, succeeded

Arthur Hackett, tenor, succeeded Theodore Harrison as chief of the vocal department. Laura Littlefield of Boston joined the faculty as assistant professor of voice, and a new member of the piano faculty is Joseph Brink-

man.

E. William Doty, a graduate, came back from a post at the University of Illinois to become assistant to Palmer Christian in the organ department.

The number of matriculated music students exceeded by a considerable margin the number of enrolled during the preceding year.

In the Concert Field

In the field of concert activities, Ann Arbor music lovers have had opportunities for hearing an attractive list of celebrities in the Choral Union and May Festival series.

Singers have been represented by Claudia Muzio. Elisabeth Rethberg, Claire Dux, Dusolina Giannini, Nanette Guilford, Ethyl Hayden, Merle Alcock, Kathryn Meisle, Paul Althouse, Dan Gridley, Richard Bonelli, Chase Baromeo and Clare Clairbert.

The following pianists have been heard: Vladimir Horowitz, Percy Grainger, Guy Maier, Lee Pattison, Alexander Brailowsky and José Iturbi. Violinists who have appeared include

Violinists who have appeared include Jascha Heifetz, Ruggiero Ricci and Fritz Kreisler.

Among ensemble groups, the English Singers, the Don Cossack Russian Male Chorus and the Lener String Quartet have been heard. The Detroit Symphony appeared twice.

Paul Leyssac of the New York Civic

Paul Leyssac of the New York Civic Repertory Theatre appeared at the May Festival in the rôle of reader.

The Chicago Symphony participated in six May Festival programs. The University Choral Union sang in three concerts, and the Children's Festival Chorus in one program. Conductors included Earl V. Moore, Frederick Stock, Eric DeLamarter, Juva Higbee, Serge Jaroff and Ossip Gabrilowitsch.

Stock, Eric DeLamarter, Juva Higbee, Serge Jaroff and Ossip Gabrilowitsch. In the organ recital series, Palmer Christian was heard each week in Hill Auditorium.



Earl V. Moore, Director of the University of Michigan School of Music

Recitals in the faculty concert series have been given frequently on Sunday afternoons. In connection with these concerts, the School of Music Symphony under the bâton of David Mattern, the University Glee Club which is led by Arthur Hackett, and the Girls' Glee Club directed by Nora Crane Hunt, as well as the University



Charles A. Sink, President of the University of Michigan School of Music

of Michigan Band under the leadership of Nicholas Falcone, have provided valuable programs.

Students' Recitals

Further opportunities for hearing and participation have been provided in recitals given by advanced students. Programs for the most part have been open to the public.

The enrollment in the School of Music for the university year closing in June and for the summer session was the largest on record. Enrollment for the current year has kept well abreast of last year, and attendance at concerts has been unusually good.

certs has been unusually good.

Officials of the University School of Music and the Choral Union and May Festival concerts are optimistic. While radio has been playing its part in providing good music throughout the land, it is felt that on the whole the future for the musical profession appears to be satisfactory.

and the number of churches represented from thirty-eight to sixty.

Visiting Choirs

Already these choirs are preparing programs for the 1931 Talbott Festival, which will again be held in June. Two choirs will come again from Columbus, and one from Akron, Ohio. There is a possibility of one coming from Indiana.

The massed adult chorus for the 1931 Festival will number about 2000 voices, and the children's chorus about 3000.

In addition to the work being done by students in the churches in Central New York and Northern Pennsylvania, and together with all that is being done in the preparation of special festivals, Dr. Williamson is constantly engaged in the training of Westminster Choir.

During the past season, the Westminster Choir's schedule included concerts in the following centers: Auburn, Binghamton, Buffalo, Corning, Elmira, Geneva, Hornell, New York, Rochester, Schenectady, Syracuse, Columbus, Dayton, Mansfield, Springfield, Louisville, Hartford, Wilmington, Erie, Philadelphia, Pittsburgh, Sunbury, St. Louis, Centralia, Champaign-Urbana, Decatur, East St. Louis, Peoria, Indianapolis, Richmond and Terre Haute.

Providence

(Continued from page 126)

spects its ideals are identical with the Schola Cantorum of the times of Gregory. The College aims to aid parishes throughout the country in details of their musical services and intends to facilitate the publishing of church music and of literature on this subject. The faculty hopes to be of assistance to dioceses wishing to carry out the recommendations of the Joint Commission on Church Music (Episcopal).

Officers of New College

Officers of the College are: the Most Rev. James DeWolf Perry, president of the board of trustees; John Nicholas Brown, secretary and treasurer; the Rev. Walter Williams, rector of the College, and Roy William Howard, headmaster, of the Choir School. The Rev. Walter Williams is the chief of the officers of administration.

Activities in Ithaca

(Continued from page 137)

partment, will be heard on March 17.

Every Wednesday during the season an evening organ recital is given by students in the Westminster Choir School; every Tuesday there are regular Conservatory student recitals.

Westminster Choir Tour

The Westminster Choir, which began its career in Dayton with a small student body serving fourteen churches in and about the city, has grown rapidly since coming to Ithaca. Its graduates and former students are stationed in prominent churches from coast to coast.

On Feb. 9 the Westminster Choir, under the direction of John Finley Williamson, dean of the Choir School, will give the first concert on a tour which will extend through the South as far as Miami. The singers will return to Ithaca on March 6, and on June 22 will leave for a Pacific Coast tour which will include approximately thirty concerts.

certs.

Westminster Choir School serves the church at large through its ministry, also furnishing an inspiration for better choral singing. The School is

an institution of collegiate standing under the Board of Regents of the State of New York, and is a seminary for training ministers of music. The primary object of the School is to function in the interests of the church, and to offer an ever ready source of well-trained material to meet the demands of churches desiring the finest choral service.

June, 1930, brought the inauguration of the first annual Talbott Music Festival. This festival is named in honor of Mrs. H. E. Talbott of Dayton, who by her kindly interest and generous spirit has become associated with the School. The massed chorus of 1000 was made up of the entire student body of Westminster Choir School, and of the adult choruses of thirty-eight churches in seventeen cities and communities in Central New York and Northern Pennsylvania, which are served by student conductors.

So fast has been the development of the Westminster plan of organization for the ministry of church music that by Nov. 10, 1930, the date of the Autumn convocation of the Westminster Affiliated Choirs, the number of cities and communities represented had grown from seventeen to thirty-six

New Orleans

(Continued from page 124)

Way," will visit New Orleans the week of Jan. 26.

Study American Art

A fine arts' group has been developed by the American Association of University Women. Its aim is the study of American music, literature and art. Four programs and teas have been scheduled under the chairmanship of Mrs. Henry Gumbel.

Prominent among societies are the Cercle Lyrique, La Renaissance and Le Reveille. They give monthly recitals.

Radio programs show artistic progress. Harold M. Wheelahan, manager of WSMB, announces that more time is to be given to the development of civic programs, and to educational programs with an entertainment value.

Jacksonville's Art Fostered from Within

Local Societies Contribute
Largely to Cultural Progress—Friday Musicale and
Woman's Club Sponsor
Concerts—Guest Attractions Round Out Seasonal
Calendar—Church Musicians Specialize in New
Type of Service

By MARGARET A. HAAS

Jacksonville, Jan. 20.—Local organizations contribute generously to this city's cultural progress. The Friday Musicale opened its season with a birthday party, duplicating one of the first programs given forty years ago. Costumes were of the period of the "Gay Nineties." The chairman of this event, Mrs, Windle Smith, is a charter member.

More than 200 members of the Friday Musicale's oratorio section took part in a performance of "Messiah" in December. A capacity audience in the Duval County Armory heard the concert, which was repeated the following night at the University of Florida, Gainesville. Mrs. Robert Lee was chairman of arrangements. Those singing solos were Berte Long-Knoche, Mildred Shaw Peters, Edward Franklin and Andres Mencke. Lyman Prior conducted.

Fine programs have been arranged by Mrs. George Avent, first vice-president. Reciprocity programs under the chairmanship of Mrs. William E. Sweeney are taking place between St. Petersburg and Orlando, with the Friday Musicale Octet under the bâton of Nelson Brett as a feature. A series of "Pop" concerts by the Musicale Symphony, which is conducted by George Orner, is on the winter schedule. Mrs. Frank W. Brown is chairman of the organ recital to be given by Marion Bowles in the First Baptist Church on Good Friday, when soloists will be Ejda Stenwall, Mrs. Claud E. Sims, A. N. Peters and Andres Mencke.

In "1890" Fashion

Mrs. S. Bryan Jennings, president of the Friday Musicale, has charge of arrangements for the annual May tea, with Mrs. Avent and Mrs. Sweeney as her associates. This event will be called an "1890" function, the program being copied from the Musicale's early history. An out-doors event will take place at Empire Point, the country estate of Dr. and Mrs. J. H. Burkee.

The year's activities will close with

The year's activities will close with the annual luncheon for past presidents and charter members in the Timuquana Club.

The series of concerts arranged by William Meyer and endorsed by the Friday Musicale brought Alexander Brailowsky and Joseph Szigeti early in the season. Mieczyslaw Münz was named as an attraction for this month; and negotiations have been under way for appearances of the Glee Club of the Florida State College for Women in February. A March concert by the Glee Club of the University of Florida is another probability, and a February concert by Mary Garden is being dis-



Elsner
Mrs. Floyd Jones, President of the
Music Teachers' Association of Jacksonville

cussed. The London String Quartet is engaged for Feb. 23. Florence Austral, assisted by John Amadio, will be heard on March 20.

The homecoming of Eleanor La Mance, Metropolitan Opera singer, who returns to Jacksonville after a series of concerts in Europe and South America, has especial interest. Chairmen of this event are Mrs. Lawrence Adams, past president of the Friday Musicale, and Greta Challen Berg, Miss La Mance's first teacher.

Music Teachers Meet

The Music Teachers' Association of Jacksonville, of which Mrs. Floyd Jones is president, opened the season with a reception in the home of Margaret Haas, a past president and honorary member. Prominent among those present were: Mrs. A. A. Coult, a former member of the Association and the retiring president of the Florida Federation of Music Clubs; Mrs. H. F. Airth of Live Oak, vice-president of the Florida Federation, and Mrs. Jennings, president of the Friday Musicale. The musical program consisted of piano ensemble numbers, vocal solos, male quartet and string trio compositions.

This year the Association has al-

This year the Association has altered its schedule to the extent of holding monthly meetings in the morning, following these with luncheon. The season's first luncheon was held in the



Woodward

Mrs. S. Bryan Jennings, President of
the Friday Musicale

home of Jessie Elliot, recording secretary. Joint hostesses were Mrs. M. B. Byrd and Jessie De Vore, vice-presidents. Next on the list is mentioned a supper meeting in Mrs. Turner Bishop's home, with Gertrude Davis, corresponding secretary, and Genevieve McMurray as joint hostesses. A "rally" program in Mrs. John Calvin's Studio was given by pupils whose ages did not exceed nine years. Ten teachers were represented.

Guest Attractions

Mrs. Frederick J. Waas is chairman of the music department of the Woman's Club, which features programs for club days and concerts by visiting artists. An outstanding event was the candlelight musicale offered as a Christmas gift to music lovers in the city. Mrs. E. H. Bacon was chairman for the fifteenth annual program on Dec. 21, when tableaux were arranged by Mrs. E. R. Hoyt, artist and writer.

The Civic Music Association, sponsored by the Woman's Club, has brought several artists. The next concert will be given by the Minneapolis Symphony. A matinée for children has been arranged for the afternoon of Jan. 30. Cyrena Van Gordon will give a concert on Feb. 15. The American Singers will appear in the Arcade Theatre on March 11.

Mrs. Jesse M. Elliott is chairman of the annual Lenten program to be given in the Riverside Presbyterian Church on March 25, with Mrs. William E. Sweeney as organist. A special program will be a feature of the Past Presidents' day, which is to close the

Organists' Programs

The Jacksonville branch of the American Guild of Organists has the following officers: Marion Bowles, regent; Mrs. William E. Sweeney, viceregent; Mrs. Frank Sherman, secretary, and Mrs. Thomas L. Snowdon, treasurer.

Luncheon meetings are held monthly. Study classes lead to examinations for Guild degrees. Mrs. Kingsbury W. Norton conducts the history study, and Lyman P. Prior the counterpoint

Winter vesper recitals by Guild members are given on alternate Sunday afternoons. This series was announced to begin in Riverside Baptist Church on Jan. 4 with a program by Claude L. Murphree, organist of the University of Florida. He was to be assisted by a double quartet under the direction of James R. Black in numbers from Bach's "Christmas Oratorio." These twilight recitals, new to Jacksonville and provocative of much interest, will be continued until the end of Lent.

Musical vesper services have also been inaugurated by Nelson Brett, organist and choirmaster of the Church of the Good Shepherd. These Sunday programs are preceded by short organ recitals. Lessie Braddock and Clarence Bradley, artist pupils of Mr. Brett, take part.

The choir of the First Baptist Church, numbering fifty and directed by Marion Bowles, organist, is outstanding. Soloists are Mrs. A. G. Greenshields, Berte Long - Knoche, Douglas Haygood and Andres Mencke. Oratorio performances are given in the Christmas and Easter seasons.

College of Music

With George Orner and Lyman P. Prior as directors, the Jacksonville College of Music fills an important place. A new member of the faculty is W. James Crosland, a graduate of Oberlin Conservatory, who heads the piano department. He has already been heard as recitalist. Theoretical courses and the dramatic department are features. Interesting concerts are given by the Kinder Symphony and the College Orchestra, newly organized last year. The school year culminates in the annual Spring Festival.

LOUISVILLE TO HAVE IMPORTANT EVENTS

Chicago Opera Visit Arranged — Local Societies Active to Good Purpose

LOUISVILLE, Jan. 20.—Activities of the later part of this season promise to be of great interest. The Louisville Opera Association announces that it will present the Chicago Civic Opera Company on Feb. 11 and 12 at the Memorial Auditorium. "Mignon" and "Walküre" will be sung. The engagement is made possible by guarantors who will make up any deficit that may

occur.

The Wednesday Morning Musical Club, which already has given three

of the best concerts of the season, announces José Iturbi, Jan. 28, and Jeannette Vreeland, Feb. 19. A return engagement of the Cleveland Orchestra is announced for March.

The remaining events in the Y. M. H. A. Educational Series are: Feb. 16, "The Modern Fashion"; March 23, "The Symphonic Form"; April 20, "Some Contemporary Fashions"; May 25, Children's Concert. The subject for the year is "Forms and Fashions in Music." The Y. M. H. A. Orchestra, conducted by Joseph Horvath, gives

these concerts, assisted by local musicians and speakers.

The Louisville Chorus, directed by Frederic A. Cowles, will give one more concert in May. The chorus numbers more than 100 voices and is the outgrowth of the Woman's Chorus founded by Caroline Bourgard in 1920. This organization has become especially noted for its performance of Russian ecclesiastical music, and also has given Bach's "My Spirit Was in Heaviness," Mendelssohn's "Elijah," and other works. The organist is W. Lawrence Cook and the piano accompanist Ellen Gardner. Mrs. Reginald Billin is president. K. W. D.

DWIGHT ANDERSON

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Cameron Ends Span as Conductor in San Francisco with Novelties

British Leader Feted on Taking Leave for This Season-His Final Concerts Bring First American Hearing of Excerpts from Malipiero's Francesco" - Orchestra Shows Marked Gain Under His Leadership

SAN FRANCISCO, Jan. 20. — Basil Cameron's tenure of the conductor's stand of the San Francisco Symphony came to a brilliant close with the Sunday afternoon "Pop" concert in the Curran Theatre on Dec. 28. This British star of the baton received cheers from a capacity audience and a spontaneous "tusch" from his orchestra on this occasion, the program which comprised the following works:

Overture to "The Bartered Bride". Smetana Suite from "Carmen" Bizet Symphony No. 5 Beethoven "Tales from the Vienna Woods"... Strauss Andante Cantabile Tchaikovsky Overture, "1812" Tchaikovsky

An equal ovation was awarded the conductor at the final pair of Symphony concerts on Dec. 19 and 21. On those occasions the program was as remarkable as the performance. It consisted almost exclusively of novelties and ran the gamut from the impressionistic to ultra-theatrical realism. The following works were played:

This was a concert which carried a thrill for the most sophisticated concert-goer. The Sibelius score, played

in America for the first time, was stupendous in its literal descriptive values. Theatrical as it was, it proved a magnificent specimen of its kind.

The Elgar work proved quite the most impressive of any of that composer's symphonic scores with which San Francisco has been favored. Mishel Piastro, Eugene Heyes, Romain Verney, and Willem Dehe played the quartet score. The melodic and harmonic values of the whole were further en-hanced by good co-operation from the ensemble.

Mr. Cameron has made a decidedly favorable impression. There will be a concerted effort in many quarters to bring him back for another and a more extensive engagement. He has worked here under terrific handicaps, having been given an orchestra greatly reduced in both the quantity and quality of its personnel.

He leaves the orchestra far better than he found it. Meticulous attention to detail in rehearsal, and the fine musicianship of the conductor have brought about greater technical as brought about greater technical accuracy, a sensitiveness to nuance, and much more flexibility of expression within the orchestral body itself. Mr. Cameron's readings have always been musically eloquent, and reflected refined musicianship and mastery of climactic values. His programs have been finely chosen for practically every occasion, and he has introduced worthwhile novelties with welcome frequency. Symphony patronage has increased perceptibly from week to week during Mr. Cameron's term as conductor. He has more than made good.

The enthusiasm of the youthful audi-

ences attending the Young People's Symphony Concerts has similarly in-creased. Mr. Cameron's final offering to them, on Dec. 26, was as follows:

Overture to "Der Freischütz"Weber

"Spanish Caprice" Rimsky-Korsakoff
"Nutcracker" Suite Tchaikovsky
"Träumerei" Schumann
"The Musical Snuff Box" Liadoff
"A Christmas Overture" Coleridge-Taylor

Recitalists Applauded

Recitalists have drawn smaller audiences than in past seasons. Edward Johnson sang in a worth while program for the Selby Oppenheimer Concert Series patrons. Karl Young was his exceptionally capable accompanist.

The outstanding concert of the month was that given by Jascha Heifetz in Scottish Rite Auditorium under the Arthur Judson management. Flawless technique and superb tone won for this violinist the greatest ovation be-stowed upon any recitalist this season. Isidor Achron was a splendid assistant.

Princess Agreneva Slaviansky's Royal Russian Chorus gave three programs of songs and dances under the manage-ment of Tom C. Girton, whose man-agerial enterprises have previously been confined to the Summer Symphony and Pacific Opera enterprises.

Grace Borroughs gave a colorful program of East Indian Dances in the Community Playhouse earlier in the month. Accompaniments were played on the tabla, vina, tambour, flute and drums by Flora Peterson, Melva Farwell Bills and George T. Davis.

Old-Time Instruments Heard

Pro Musica presented the Old World Trio in Travers Theatre on Dec. 12, in a concert of eighteenth century music for spinet, quinton, and viola da gamba expertly played by Anton Rovin-sky, Gilbert Ross, and David Freed. "Messiah" was sung in the Exposi-

tion Auditorium on Dec. 11 before the largest audience that has assembled for this oratorio in recent years. Basil Cameron conducted in eloquent style. Claire Donnelly, Myrtle Leonard, Albert Rappaport, and Alexander Kisselbergh were the soloists. Uda Wal-drop was the organist. The San drop was the organist. The San Francisco Municipal Chorus gave eloquent testimony to the fine training it has received from Dr. Hans Leschke.

Debutants of the month included Naomi Harris Jacobs, soprano, and Earl Hirschey, tenor. Their programs were selected with musical discrimination. MARJORY M. FISHER

Columbia University Chorus Gives "Messiah"

The Columbia University Chorus, Walter Henry Hall, conductor, gave a performance of Handel's "Messiah" in the Riverside Church on Dec. 22, assisted by a large orchestra. The solo-ists were Dorothy Greene, soprano; Florence Mulholland, contralto; Robert Harper, tenor, and Norman Jolliffe,

The sections of the choir were well balanced. Of the soloists, Miss Greene, newly arrived from England, is to be commended for her clear diction, sure intonation and her expressive singing of "Rejoice Greatly" and "I Know That My Redeemer Liveth," and Mr. Jolliffe for his dramatic singing of "Why Do the Nations." Mr. Harper has an excellent tenor voice. Miss Mulholland sang "He Was Despised" adequately. The orchestra played the Pastorale impressively.

Sylvia Lent to Play in Port Chester

Sylvia Lent will appear on the Community Concert Course in Port Chester, N. Y., on Feb. 5, in the Port Chester High School. The violinist will open a southern tour with a recital in Wilmington, N. C., on Feb. 17.

Edwin and Jewel Bethany Hughes will give a two-piano recital at Red Springs, N. C., on Jan. 26.

NEW ORLEANS LAUNCHES SERIES FOR CHILDREN

Guila Bustabo Heard in Philharmonic Concert for Young People

NEW ORLEANS, Jan. 20. -- The first children's concert of the Philharmonic Society presented the child violinist, Guila Bustabo, in a recent concert at Dixon Hall, Newcomb College.

The youthful musician presented numbers which might easily have taxed an older performer. Notable on the program were the Concerto in G Minor of Saint-Saëns, and Lalo's "Symphonie Espagnole." She was accompanied by Joseph Maerz.

The second of the children's concerts

was presented by Guy Maier, pianist,

on Dec. 20.

French Society Founded

A new society, "La Renaissance Française," has been organized to give programs of music and drama in French. The organization now com-prises eighty-four members of the old French colony of the Vieux Carré.

The first program was given recently under the president, Jeanne Hote. Adele Cornay and Anna de Laroque Sintes were soloists in choral numbers, with Gabrielle Lavedan as accompan-ist. The program included also harp numbers by Lucienne Lavedan; piano solos by Marie Theard, and vocal numbers by Frances Tortorich, soprano (accompanied by Eugenie Wehrmann-Schaffner); Frank Fenasci, tenor; and Corinne Lehmann, soprano, and Joseph Scramuzza, tenor, in duet. Other pro-grams will be given at intervals during the Winter.

OTTILIE M. LAMBERT

Book by Ralph H. Korn Endorsed by Musical Groups

Ralph H. Korn's Book, "Building the Amateur Opera Company," has met with a remarkable success since its release a year ago by the publishers, Carl Fischer, Inc. The volume has been endorsed by the National Opera Club of America, the Guild of Vocal Teachers and other organizations, and by many artists and executives of operation



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The entire expenses of each rectial will be defrayed by the Foundation.

The Seventh Annual Series of Competitive Auditions will be held during the month of March, 1931, and will be open to concert soloists who have not yet given a New York Recital reviewed by critics. Early in April the Final Auditions will be held by the Final Audition Committee of the Foundation which includes Walter Spalding, Harvard University, Chairman; Wallace Goodrich, Dean of New England Conservatory; Bruce Simonds, Yale University; and Adolfo Betti. All auditions will be held in New York. The Foundation does not pay traveling expenses for candidates.

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Variety Animates Attractive List of Programs Presented in Denver

Civic Symphony Has Three Concerts Yet to Come-Music Week Association Prepares for Annual Celebration in May-Operatic Singers and Recitalists Are Among Visitors—College Choir Invited to Appear at Federated Club's Biennial—Pro Musica Sponsors Novelty

By JOHN C. KENDEL

DENVER, Jan. 20.—Varied and attractive are the programs an-D tractive are the programs announced for the balance of the season. Appearances of the German Opera Company on Jan. 21 and 22, and of Paderewski on April 16, are announced by the Messrs. Oberfelder and Slack in addition to their regular series. This series has already listed the Tipica Orchestra of Mexico, Percy Grainger, Harald Kreutzberg and Yvonne Georgi, and Paul Robeson.

Horace E. Tureman, conductor of the Civic Symphony, announces three pairs of concerts for the Spring. Soloists will be Phyllis Kraeuter and Stephen Deak, 'cellists.

The Denver Music Week Association will hold its annual celebration the first week in May. The general program is to include a standard opera, interpreta-tive dances given under the auspices of the Dancing Teachers' Association, concerts by musicians from the public schools and recitals by professional artists. A production of "Midsummer Night's Dream," under the sponsorship of the Civic Theatre and with orches-tral accompaniment, is also under dis-The same week will find several thousand competitors taking part in State high school contests.

Pro Musica Concerts

Anthony Riggs, president of Pro Musica, announced the appearance of Maurice Martinot with his ether wave instrument on Jan. 20. The Denver String Quartet is to give a concert in March. Pro Musica occupies a definite place in the city's musical life, and furnishes opportunities for hearing fine artists.

Summer concerts will again be given by the Denver Municipal Band under the direction of Henry Sachs.

The Denver College of Music plans to cooperate more fully with the rapidly developing public school music pro-Classes gram. Classes in orchestral instru-ments, piano and voice will be inaugurated at the commencement of the second semester. Two student orchestras and a string quartet are rehearsing weekly under leadership of Dean Pash-ley, Henry Trustman Ginsburg and Benton Stuart.

The College A Cappella Choir, now in its third year under John C. Wilcox, director of the college, has accepted an invitation to sing at the biennial convention of the National Federation of Music Clubs at San Francisco next Several concert engagements



Hopkins Studie

John C. Wilcox, Director of the College of Music and Conductor of the A Cappella Choir

will be filled en route. The annual Denver concert will take place on April 7 in the City Auditorium.

Dean Pashley's "Bells" for chorus and orchestra is to be given this season

by the Denver Civic Symphony.

The Lamont Opera Club of the Lamont School of Music is rehearsing "Iolanthe." An earlier production was "Iolanthe." An earlier production was "Mlle. Modiste." The Lamont Singers,



Horace E. Tureman, Conductor of the Denver Civic Symphony

a newly-formed unit, will give an a cappella program in the Spring.

The Rocky Mountain Choral Society, directed by Mr. Rinquest of the Rinquest School of Music, will be heard in an April concert. Spring recitals are also to be given by the Blanche Dingley Mathew School.

Supervisors' Conference

John C. Kendel of Denver will conduct the Southwestern Chorus at the Southwestern Music Supervisors' Con-ference to be held in Colorado Springs on March 25, 26 and 27. High school students will play in the Southwestern Orchestra under Russell V. Morgan of Cleveland. Members of these two bodies are to be chosen from eleven States. Grace Wilson of Wichita is the presi-

Freeman H. Talbot, manager of KOA, announces that weekly programs by the Denver String Quartet will be broadcast. Gilbert and Sullivan operas will be presented by the Silver State Light Opera Company.

DENVER PLAYERS HEARD

Tureman Conducts City Symphony-Old-Time Music Presented

DENVER, Jan. 20 .- The City Symphony Orchestra, under Horace E. Tureman, presented the second of its series of concerts on Dec. 5, at the Municipal Auditorium, before a large and appreciative audience. Henry Trustman Ginsburg was the soloist playing the Beethoven Concerto in D Major. Mr. Ginsburg played with a rich vital tone and showed his welldeveloped technique in the Joachim ca-denzas written for this work. The high point of the program was a fine per-formance of Strauss's "Death and Transfiguration."

Pro Musica presented the Old World Trio of Ancient Instruments, Anton Rovinsky, spinet; Gilbert Ross, quin-ton; and David Freed, viola da gamba, at the Brown Palace Hotel on Dec. 16. The program, made up largely of music the seventeenth century, was most delightful.

Caroling on a city-wide scale was organized here under the auspices of the Music Week Association.

Jurien Hoekstra Makes Concert Tour

CHICAGO, Jan. 20.-Jurien Hoekstra, baritone, who recently completed a ten weeks' concert tour of New York State and the Middle West, left Chicago for tour of Pennsylvania. this engagement, he will give three recitals in Michigan. A. G.

DENVER PLAYERS IN SCRIABIN POEM

Ruth Posselt Is Soloist with Civic Forces Under Tureman

DENVER, Jan. 20.—Horace E. Ture-man conducted an all-Russian program in the third pair of concerts by the Civic Symphony Orchestra on Jan. 9 and 11. The program was opened with the Overture "Romeo and Juliet" by Tchaikovsky, which was given an excellent reading by Mr. Tureman. Ruth Posselt, violinist, a Schubert

Memorial artist, made a most favorable impression as soloist in the Tchai-kovsky Concerto. She played with a lovely tone and displayed a brilliant

technique.

Borodin's "On the Steppes of Central Asia" was well played, the woodwind section being especially pleasing.

For the closing number Mr. Ture-

man gave the "Poem of Ecstasy Scriabin. One cannot help but admire Mr. Tureman's courage in choosing this number. The work was interest-ing, but made rather exacting demands upon the players, which were not al-ways ideally met.

The annual concert by the Municipal Chorus, under the direction of Clarence Reynolds, municipal organist, was attended by a crowded house. Soloists were Bernice Doughty, soprano; Laura Kemp Anderson, contralto; Robert Edwards, tenor, and Norman McDonald, baritone.

Band Contests Planned

The Colorado Bandmasters' Association held its annual meeting on Jan. 10, to discuss plans for the annual State contests which will be held in Denver during Music Week this year.

It is planned to organize regional contests for the first time this season. These will be held in Greeley under the auspices of the State Teachers Col-lege; in Pueblo under the auspices of the Monday Music Club, and possibly one or two other places. Winners of the regional events will be eligible to

compete in the finals in Denver.
Officers elected for the ensuing year are: L. E. Smith, Sterling, president; William F. Fuhrmann, Littleton, vice-president, and Harry F. Taylor, Denver, secretary-treasurer.

JOHN C. KENDEL

Yolanda Greco Heard in Many Engage-

Yolanda Greco, Italian harpist, will open her 1931 New York season on Jan. 25, appearing at the Casa Italiano, Columbia University, under the auspices of the Dante Alighieri National Society. She will play for the first time on "Mascagni Night," when the society will celebrate the revival of the Mascagni opera "Iris," at the Metropolitan Opera House. Miss Greco will play the "Danse Esotica," especially arranged for the occasion as a concert.

fantasy for harp by A. Francis Pinto.

Miss Greco has been reengaged for
many appearances during the current many appearances during the current season, playing in the opening program at the Elks Club, with the Bergen Chorale Club, the Woman's Club of Hawthorn, the Emery Chorale Society and with the Brooklyn Catholic Teachers' Association. Following these engagements, Miss Greco will appear in Poughkeepsie, Newark, Highland Falls and other places. and other places.

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DETROIT PLAYERS VISIT TORONTO

Iturbi Heard as Soloist with Visiting Forces-Recitals Given

TORONTO, Jan. 20 .- The Philharmonic Concert Company presented the De-troit Symphony in its annual visit to Toronto at Massey Hall on Dec. 1, with José Iturbi as soloist. It was one of the most successful concerts of the son, both in size of audience and brilliance of performance. The orchestra played under Victor Kolar, associate conductor. The program contra played under Victor Kolar, associate conductor. The program consisted of two Wagner numbers, the Fourth Symphony, in E Flat Major, of Glazounoff; the "Norfolk" Rhapsody of Vaughan Williams, and the Piano Concerto in A Minor of Schumann, in which Mr. Iturbi was soloist. In his first appearance in Toronto, the Spanish pianist was acclaimed a favorite at once and had to respond to many en-

Roland Haves sang to a capacity audience in Massey Hall on Dec. 8. His program was most interesting and, as always, Mr. Hayes delighted his hearers with his exquisite musicianship and sensitive rendition of each type of song.

Local Symphony Heard

At the last Twilight Musicale of the Toronto Symphony, the guest soloist was Joyce Hornyansky, the young Toronto 'cellist, who played the Saint-Saëns Concerto in A Minor very beautifully. The orchestra gave Glazou-noff's Sixth Symphony, which Mr. von Kunits conducted with fine skill and effect.

The Women's Musical Club presented a program of Negro exaltations, mountain ballads and plantation songs by Marion Kerby and John J. Niles on Dec. 11. This was the first appearance in Toronto of these artists.

I. E. Suckling presented Albert Salvi, harpist, and Kathryn Meisle, contralto, in a joint concert in Massey Hall on Dec. 12. Mr. Salvi is always sure of a warm welcome here. Miss Meisle, a newcomer, promptly won her audience and moved local critics to high praise.

The Hart House String Quartet gave its second recital of the season in the Hart House Theatre on Dec. 13 with Leslie Holmes, baritone, as assisting artist. The Quartet in D Major of Borodin was gorgeously done. Songs by two Toronto musicians, Healy Willin and Ernest MacMillan, were sung by Mr. Holmes. The Brahms Quartet in C Minor was played with brilliancy.

The next Toronto concert of the Hart House Quartet will take place in February, after the annual series of three recitals in New York.

On Dec. 23 a unique program was given in the concert hall of the Royal York Hotel, when the children of His Majesty's Chapel, England, sang carols.
ARLEIGH JEAN CORBETT

Frank Kneisel to Give New York Recital

Frank Kneisel, violinist, will give his annual New York recital in the Town Hall on Tuesday evening, Jan. 27. His program will include the Brahms So-nata in A major, the Mendelssohn Concerto in E Minor, Bach's Prelude in E Major, a group of shorter composi-tions by contemporary composers and

the Sarasate "Zigeunerweisen."

During November Mr. Kneisel gave successful recitals in Jordan Hall, Boston, and in the Civic Theatre, Chicago.

Budapest String Quartet to Be Heard in Town Hall Concert

The Budapest String Quartet, comprising Emil Hauser and José Roismann, violins, Stephan Ipolyi, viola, and Mischa Schneider, 'cello, which made a successful first appearance at the League of Composers concert Jan. 4, will give its first and only public New York concert of this season in the Town Hall on Tuesday afternoon, Feb. 3, presenting a program of Ravel, Beethoven and Schubert.

Richard Wagner Society to Give N. Y. Orchestral Series

The Symphony Orchestra of the Richard Wagner Society will give a series of ten popular-priced concerts at Mecca Auditorium on Sunday afternoons next winter. Eminent guest conductors. American compositions and noted soloists will be features of this new undertaking, which is under the management of Concert Direction Annie Friedberg.

The Civic Museum of Cremona has opened a Stradivarius Room, containing the collection which Antonio Stradivarius left to his son Paolo.

WINNIPEG GREETS CHRISTMAS MUSIC

Aguilar Quartet Heard in Celebrity Series-Local **Artists Presented**

WINNIPEG, Jan. 20. — The Winnipeg Male Voice Choir, with the Phil-harmonic Orchestra under the leadership of Peter Temple, gave two concerts in the Playhouse Theatre on Dec.
15 and 16. The large audiences thoroughly enjoyed the programs. Out-standing was Stanford's "Songs of the Sea," given by the choir and the or-chestra. J. G. Fraser and A. Thomson Hay, baritones, were the soloists. Stanley Osborn is the choir's accompanist.

The third program of the Celebrity Concert Series was given by The Aguilar Lute Quartet on Dec. 8 in Cen-tral Church. The capacity audience tral Church. The capacity audience was thoroughly delighted with the program. Outstanding was the Mozart Serenade (K. 525). The concert was given under the local direction of Fred.

Junior Program Given

The Junior Musical Club, an organization which aims to stimulate interest in the young musicians of the city, gave Christmas program in the Fort Garry Hotel on Dec. 16. Mrs. John A. Mac-Auley is president of the club. Conto the program were Boys' Choir, sponsored by the Men's Musical Club, under Ethel Kinley; a chorus from the Gordon Bell School, chorus from the Gordon Ben School, led by Marjorie Argue; Ena Foley Scott, soprano; Irene Diehl, violinist, and Roline Mackidd, pianist.

Ronald W. Gibson gave the second of a series of organ recitals in West-

minster Church on Dec. 14, under the auspices of the Canadian College of

Organists, Winnipeg Centre.

A special Christmas vesper service was given by Holy Trinity Choir and the Winnipeg String Quartet under the leadership of Peter Temple, in Holy Trinity Church on Dec. 8, under the auspices of the Women's Musical Club.
The Winona Lightcap Studio Club,

of forty-five members, gave two Christ-mas programs in the Little Theatre on Dec. 17 and 18. The programs of old carols were admirably sung. Miss carols were augusted.

Lightcap conducted.

MARY MONCRIEFF

Milliken Conservatory Forces Give Operatic Program

DECATUR, ILL., Jan. 20. - Before an audience that completely filled the hall, the Milliken Conservatory of Music presented a program of interest at Milliken Auditorium on Dec. 12. As a curtain raiser to "Cavalleria Rusti-cana," a quartet of students compriscana," a quartet of students compris-ing Annamary Dickey, Kathryn Bau-mann, Edgar Laughlin and H. Stuart Gebhart, Jr., with Elouise McKee as accompanist, gave an abridged version of Liza Lehmann's "Persian Garden."

The Milliken Grand Opera group, under the direction of Grant Hadley, gave a very creditable performance of the opera. Principals, chorus and orchestra were all amateurs, but the performance assumed professional dignity under Mr. Hadley's capable leadership. Grant Hadley sang the role of Santuzza; Aubrey Royce appeared as Lola, Bluford Richardson as Turiddu; Clarence Deakins as Alfio, and Mrs. A. A. Mertz as Lucia. H. W. C.

PIANO CLASSES BEGUN

Movement Launched in Public Schools of Poughkeepsie, N. Y.

Poughkeepsie, N. Y., has been added to the cities which have established piano class work in their public schools.

In a recent letter to Ella H. Mason, of the National Bureau for the Advancement of Music, Max A. Reuter-shan, director of music in the Pough-keepsie public schools, stated that ten keyboards had been purchased. At the outset, thirty-eight pupils had begun their class lessons. He further stated that many of the principals and the Superintendent, Mr. Moon, were watching the experiment with great interest. In their opinion, he said, "It is only a question of time when all our schools will be giving lessons of this type."

The movement was launched on June 3, last, when Miss Mason spoke before the annual banquet of the Parent-Teachers' Association on the advantages of piano classes and suggested

various organization plans.
With the addition of Poughkeepsie to the ranks of those cities employing piano class work in the public schools, the National Bureau now has a list of 880 cities and towns from which reports of piano classes in operation have already been received. This is an increase of 280 new cities, which have begun piano classes during the year ending December, 1930.

Werner Janssen to Compose Stage Work for Neighborhood Group

Werner Janssen, who recently left for Italy to study as a fellowship holder at the American Academy in Rome, has been commissioned by the Neighborhood Playhouse to compose the music for a new stage work. The scenario of the production has been written by Irene Lewisohn, director of the playhouse.

London String Quartet to Play McEwen Novelty

The London String Quartet, John Pennington, first violin, Thomas W. Petre, second violin, William Primrose, viola, and C. Warwick Evans, 'cello, will give the first of two New York recitals in the Town Hall on the evening of Jan. 29. The program, in dilitian to March and Routhern addition to Mozart and Beethoven quartets, will include the "Biscay" Quartet by John B. McEwen, dedicated to the Londoners.

Music Supervisors' Journal to Be Published from New Chicago Offices

The Music Supervisors' Journal, beginning this Autumn, is to be published under the auspices of the Music Supervisors' National Conference, of which C. V. Buttelman is executive secretary. The Journal is being published at its executive headquarters, 64 East Jackson Boulevard, Chicago.

Albert Spalding's Recital Program Announced

Albert Spalding will play his own "Castles in Spain," Old Irish Song and Dance, and his arrangement of Albeniz's "Sevillana" at his Carnegie Hall recital on Sunday afternoon, Jan. 25. The violinist program also includes the Porpora Sonata in G Major, the Mozart Concerto in E Flat Major, and the Beethoven Sonata in C Minor, opus 30,



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MONTREAL TO HAVE LARGE RECITAL HALL

City Is Entering Prosperous Season—Operatic Art Gains Followers

MONTREAL, Jan. 20. - This city has entered a remarkably prosperous year. The new Montreal Symphony, conducted by Mr. Clarke, has given programs since October, and draws audiences that steadily grow in numbers. Works by Canadian composers are presented annually in April by leading resident performers, and operatic conditions are encouraging.

The Conservatoire National de Musique, patterned after the Conservatoire in Paris, is expanding. One feature of this development is to be a new building containing a concert hall large enough to seat 3,500, and an organ. Eugène Lapierre is director. The faculty includes Claude Champagne, Rodolphe Mathieu, Georges Emile Tanguay, Léo-Pol Mo-rin, Roland Poisson, Arthur Lauren-deau, Fréderic Pelletier, J. J. Gagnier, Noël Charboneau and Edmond Trudel.

Operatic Affairs

The Canadian Opera Company, founded last year under the patronage of Edward Johnson, is shortly to be-come active. The Société Canadienne d'Operette, celebrating its eighth year, is now housed in its own building and continues its performances. Honoré Vaillancourt is the artistic director.
Artists taking leading parts include
Marie Rose Descarries, Lucile Turner,
Germaine Bruyère, Paul Trottier, Lionel Daunais and Louis Chartier.

Visitors in the first part of the season were the Don Cossack Russian Male Chorus, the Savoy Children's Chorus, Jascha Heifetz, Marcel Grandjany and Edward Johnson. Artists booked for the balance of the season are Beniamino Gigli, Elisabeth Rethberg, Yvonne Gall, Felix Salmond, John Goss, Jeanne Dusseau, Norman Voelkes and Amelita Galli-Curci.

Three New Magazines

Three new magazines have appeared in the last ten months. They are: Entre-Nous, edited by Fréderic Pelletier; La Quinzaine Musicale, published by the Conservatoire, and Le Canada Mu-Léo-Pol Morin, who continues to write for La Presse, has published "Papiers de Musique," a book devoted to the principle of a national musical idiom for Canada.

Organists who continue their recitals are Bénoit Poirier, in Notre Dame Church, and George M. Brewer, who has charge of music in the Church of the Messiah.

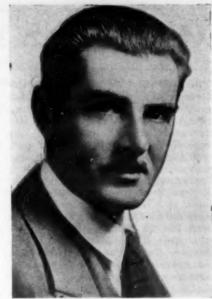
Chamber Music Groups

The Dubois and Durieux string quartets are active. The trio, which is composed of the Messrs. Chamberland, Trudel and Beland, gives regular concerts.

An attractive feature of radio programs is the orchestra led by Edmond Trudel for CKAC.

Resident teachers maintaining studios include Artur Letondal, Emiliano Renaud, Alfred Laliberté, Louis Chartier, Bénoit Poirier, Eugène Lapierre, Léo-Pol Morin, Auguste Descarries, Ro-dolphe Plamondon, Arthur Laurendeau, Joseph Saucier, Albert Chamberland, Camille Couture and Roland Poisson.

F. J. BRASSARD



Morgan, Who Conducts the Amphion Society Graham

Seattle

(Continued from page 127)

Sigma Chapter of Phi Mu Alpha, University of Washington, sponsors recitals which feature modern works and compositions for small orchestra. Byron Nichols is the president. Marjorie Gellatly is president of Mu Phi Epsilon, also of the University, which provides scholarships for young women.

Music in the Schools

A review of conditions would be incomplete without reference to institutions which exert a stimulating and far-reaching influence. Letha L. Mc-Clure has able assistants in her work of directing public school music. Nearly every grade school has its orchestra. Proficient orchestras in high schools



Carl Paige Wood, President of Seattle Chapter of Pro Musica

have daily rehearsal periods. work a cappella receives attention, while bands and piano classes are developed along secure lines.

The music department of the Uni-

versity of Washington is directed this season by Frances Dickey Newenham. Classes in theory, harmony, history, appreciation and applied music are well attended. Band, orchestral and choral concerts are raised to a high level. The opera chosen for performance in the Spring is De Koven's "Rip Van Winkle." It will be given under the direction of Charles Wilson Lawrence.
The Cornish School, of which Nellie

C. Cornish is founder and director, holds a Three Arts Series on Friday evenings, covering music, dance and drama.

Puget Sound attracts many for Summer study. There private teachers augment the classes held by the University of Washington and the Cornish School.

PIASTRO CONDUCTS IN SAN FRANCISCO

Grisha Goluboff, Violin Prodigy, Is Soloist in Bruch Work

SAN FRANCISCO, Jan. 20. Following the departure of Basil Cameron, Mishel Piastro, concertmaster, conducted the Symphony in its seventh pair of concerts in the Curran Theatre on the afternoon of Jan. 2 and 4. Mr. Piastro led the Tchaikovsky "Pathetique" symphony; his own arrangement of the Pugnani-Kreisler Prelude and Allegro for strings and piano, in which the string section did notably good work, and Brahms's Variations on a Theme by Haydn.

The outstanding event of the day was the debut of Mr. Piastro's sevenyear-old protégé, Grisha Goluboff, as soloist in the exacting Bruch G Minor Concerto. Of the precocity of Grisha there is no doubt. If San Francisco had not had a Yehudi and a Ruggiero, his work would probably be looked upon as sensational. Though he did not equal his youthful predecessors in the accuracy of performance revealed at their debuts, the latest boy fiddler showed a superb tone and fine bowing.

The Abas String Quartet, which had to cancel its December concert because of the sudden illness of one of its members, Flori Gough Shorr, on Jan. 6 played with a guest 'cellist, Lajos Shuk. The program consisted of Haydn's E Flat Major Quartet, Op. 33, No. 2; Arthur Honegger's Sonatine for two violins; and the Franck F. Minor Quintet, in which Messrs. Abas, Wolski, Firestone and Shuk had the assistance of Alice Morini, pianist. The guest 'cellist, imported from Los Angeles, proved a most adaptable ensemble player with a warm free tone that blended The program consisted of Haydn's E er, with a warm, free tone that blended well with that of his confrères. Honegger duo was capitally played by Mr. Abas and Mr. Wolski. The con-cert proved the most enjoyable the Abas group has yet given in its Civic Chamber Music Society series.

WINNIPEG SUSTAINS HIGH CONCERT RATE

Choruses Unite to Form Mixed Choir - Many Guests Are Engaged

WINNIPEG, Jan. 20.-Interest is keenly maintained in the season's progress. Fred M. Gee manages the Celebrity Concert Series, which was continued on Jan. 5 with a violin program by Benno Rabinoff. Artists announced for the balance of the series are: Carlo Zecchi, Jan. 26; Sigrid Onegin, Feb. 23, and Paul Robeson, March 16. Vladimir Horowitz will appear at an extra concert on March 2. Concerts managed by Mr. Gee are given in Central Church.

The Winnipeg Male Voice and Philharmonic choirs are uniting in a mixed chorus under the direction of Peter Temple. Programs with orchestra are to be given in the Playhouse Theatre on March 9 and 10, Holst's "Hymn of Jesus" being the chief work under consideration.

Sunday afternoon programs by the Winnipeg Symphony under Mr. Temple were to begin in the Playhouse Theatre on Jan. 18. Future dates are Feb. 15 and March 29.

Joseph Szigeti was announced by the Women's Musical Club on Jan. 5. Artists to continue this course in the Fort Garry Hotel are Madeleine Grey on

Feb. 2, and Cornelius Van Vliet on March 2.

The Winnipeg String Orchestra, of which John Waterhouse is conductor, is planning a program to be given in

The thirteenth annual Manitoba Musical Competition Festival will be held

in May.

A concert will soon be given by the United Scottish Choir under the leader-ship of W. Davidson Thomson.

Junior Activities

The Junior Symphony, consisting of players of high school age under the leadership of P. G. Padwick, will give a concert in the Playhouse the last week of January.

The Boys' Choir, led by Ethel Kin-

ley and sponsored by the Men's Musical Club, plans a program for Easter

The St. Johns High School Graduates' Choir of eighty, led by Ronald W. Gibson, will give Brahms's "Noneia" late in March. MARY MONCRIEFF

Concert Venture Launched

A new venture featuring resident artists, the Coast Musician's Series, was inaugurated at the Fairmont Hotel on Jan. 6 with Audrey Farncroft, color-atura soprano, and Arthur Johnson,

tenor, as the artists.
Miss Farncroft, who in private life is the wife of Alexander Fried, music critic of the San Francisco Chronicle, repeated the success she has enjoyed with the San Francisco and Pacific Opera Companies. Mr. Johnson's musicianship, and general vocal equipment proved of high order. Elizabeth Alexander and May Van Dyke were the accompanists. The Coast Musicians' Series is the enterprise of Mrs. H. P. Tipton.

MARJORY M. FISHER

Charles Cooper Heard in Concerts on Pacific Coast

Charles Cooper, pianist, for a number of years associated with the piano faculty of the Peabody Conservatory, from which he resigned at the end of last season, is now located on the Pa-cific Coast with headquarters in San Francisco.

He appeared as soloist in the Liszt Concerto in E Flat, with the University

of California Symphony last Summer and also in recital at the Playhouse in During the Summer he was Berkley. heard at the Playhouse at Carmel, Cal. Mr. Cooper plans to play in San Francisco during the early part of the new year. He will devote this season both to concertizing and to holding classes.

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PLANS FOR BOWL SEASON

Prize Composition to Be Chosen in Contest Closing Feb. 1

Los Angeles, Jan. 20. - The tenth "Symphonies under the of Stars" in Hollywood Bowl next Summer will include interesting events, according to Glenn M. Tindall, business manager of the Bowl Association.

Plans for the coming season already are well in hand, Mr. Tindall announces. As previously reported, arrangements have been completed for the third annual \$1,000 prize composition contest, the winning piece to be played during the regular concert season. The prize has been donated by Katherine Yarnell, Los Angeles music lover and philanthropist, each year since 1928. The contest, open to composers throughout the world, will close on Feb. 1. Information can be obtained by writing to the Hollywood Bowl Association, Hollywood, Cal. Upwards of two million persons have

attended the Bowl concerts since the series was inaugurated in 1922, according to Mr. Tindall. Last season cording to Mr. Tindall. Last season the attendance included approximately

229,000 paid admissions.

The coming season will probably open early in July and will continue until the end of August. Thirty-two concerts will be given, some of which will include the appearances of wellwill include the appearances of well-known soloists. At least five noted conductors will appear with the orchestra next Summer.

Melrose Marks State Tercentenary with Music Festival

MELROSE, MASS., Jan. 20.—A music stival was the concluding event in festival the celebration given recently in this city to mark the tercentenary of Massachusetts Bay Colony. Participating in the concert were the Tercentenary Chorus, the Amphion Club and the Orchestral Association of this city, with George Brown and James R. Houghton as conductors.

The soloists were Matilda Bastulli, soprano; Rose Zulalian, contralto; George Boynton, tenor; Ray Horton and Mr. Houghton, baritones; Loriston Stockwell, bass; Ruth Hersey and Robert Ewing, pianists, and Donald Grout, organist. The program included excerpts from Handel's "Messiah," the finale from Act II of "Aïda" and works by Bach, Grieg, Hadley and Elgar, in addition to numbers by the soloists and the orchestra.

Van der Veer for Ninth Symphony with Cleveland Orchestra

Noted for her interpretation of the contralto role in Beethoven's Ninth Symphony, Nevada Van der Veer will sing this part with the Cleveland Orchestra on April 23 and 25 next. popular artist opened her 1930-31 season at the Worcester Festival on Oct.

EVENTS IN COLUMBUS

(Continued from page 135) ries on March 29. Concerts were given by the Tollefsen Trio on Oct. 12 and the Cleveland String Quartet on Nov. 30. These Sunday afternoon events are held in members' homes.

Broadcasts

Radio station WAIU, WSEN, with studios in the Hotel Seneca, cooperates with the Chamber of Commerce in a series of programs entitled "Forward Columbus Artistically." Mrs. Henry C. Lord, first vice-president of the Women's Music Club, is chairman. This club is one of the first in the National Federation to sponsor such a series.

Programs are given every Sunday afternoon by local societies organized for musical, dramatic and artistic betterment. The following organizations participate in this movement: the Women's Music Club, the Saturday Music Club, the Organists' Guild, the Germania Turn-verein and Columbus Männerchor, the Columbus Opera Club, the Republican Glee Club, the Welsh Choir of the Miami Presbyterian Church led by Dr. Royal D. Hughes, the School for the Blind and the Players' Club. Karl Bolander, director of the Columbus Gallery of Fine Arts, has given four talks on art. Thirty-three programs have been arranged.

De Paul University Symphony Gives Fall Concert

CHICAGO, Jan. 20.—The Fall concert of the De Paul University Symphony was given at De Paul Auditorium on Dec. 14. Under the baton of Josef Dec. 14. Konecny, the orchestra played Flotow's "Stradella" Overture, two Brahms Hungarian Dances and Tchaikovsky's "Marche Slave." Arthur C. Becker, dean of De Paul University School of Music, took the baton for Mr. Kon-ency's performance of Ernst's Violin Concerto in F Sharp Minor. Rankel, baritone, of the faculty, sang the Toreador Song from "Carmen," and Ruth A. Anis, pianist, played Weber's Konzertstück.

Witmark Issues Educational Catalogue

A new catalogue entitled "The Music Educator" has been issued by the edu-cational department of M. Witmark cational department of M. Witmark & Sons. This new publication was created to serve teachers, supervisors and directors of music in educational institutions. The contents represent music in the catalogue of the firm especially suited to educational work

The first division of "The Music Educator" is devoted to a descriptive list of choral works in larger form. The second contains a list of octavo numbers classified according to value in various school grades and taking in all grades between the fifth year of elementary school and college, inclusive.

"Messiah" Given at Wheaton College

WHEATON, ILL., Jan. 20 .- The "Messiah" was given by Wheaton College and Community Chorus and Orchestra, un-der the leadership of Robert L. Schofield, in the college auditorium on Dec.

16.
The soloists were Ruth Bassett, soprano, Frederica G. Downing, contralto, Fred B. Wise, tenor, and Raymund Koch, baritone. Elisabeth Spooner presided at the organ and David Heyden-burk at the piano. W. Harold Simons was assistant conductor.

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Congress Committee Considers Creating Army Band Corps.

WASHINGTON, Jan. 20. — Testimony for and against the bill (S. 1011) creating a band corps in the United States Army and giving commissions to band leaders was heard from a number of witnesses appearing at a closed session of the House Committee on Military Affairs on Dec. 15. A number of highranking officers of the army opposed the measure, while representatives of the American Legion presented resolutions adopted by that body favoring the legislation. A. T. M.

NEW BEDFORD PROGRAMS

Local String Quartet Makes Bow-Modern Composers Discussed

NEW BEDFORD, MASS., Jan. 20. lecture-recital on ultra-modern music was given by Maud Marceau Power, pianist, on Dec. 12, before the New Bedford Woman's Club, of which Mrs. William Beserosky is chairman. The composers discussed were Stravinsky, Schönberg, Scriabin and various Americans, including Howard Hanson. Mrs. Power played an illustrative program with excellent style and technique.

At the home of Mrs. Oliver Prescott on Dec. 9 the newly-formed String Quartet of New Bedford gave a most interesting program. Members of the quartet are: Leo B. Shoob, first violin; Anton Braga, second violin; Clarence Jones, viola, and Thomas Jones, 'cello.

The New Bedford Choristers gave a concert of Christmas music, under Thompson Stone, on Dec. 19.

The outstanding musical events of the year here are the concerts given by the Civic Music Association of New Bedford in the High School Auditorium. The next concert will present the Cleveland Orchestra, Nikolai Sokoloff conducting. On April 21, a concert of choral works will be given by the New Bedford Choristers and a symphony orchestra conducted by Thompson Stone, with Cyrena Van Gordon, controllogues as solviet. tralto, as soloist.

ALBERT J. STOESSEL, SR.

ANN ARBOR PRESENTS INTERESTING CONCERTS

Noted Visitors and Resident Musicians Heard in University Series

ANN ARBOR, MICH., Jan. 20.-School of Music of the University of Michigan, Ann Arbor, has presented a number of concerts and recitals recently.

Arthur Hackett, tenor, and Wassily Besekirsky, violinist, with Constance Hackett and Mabel Ross Rhead, as accompanists, gave a recital of miscel-laneous vocal and violin numbers before an audience of 3000 in Hill Auditorium on Nov. 30.

Palmer Christian, organist, gave a recital in the same building on the Frieze Memorial organ, which was attended by a large and enthusiastic audience on the afternoon of Dec. 3.

The School of Music Student Symphony of seventy players, David Mattern, conductor, presented a program of orchestral works on Dec. 7.

Canon Fellowes delivered a lecture before the student body and general public in Hill Auditorium in connection with which the Flint High School Or-chestra, under the leadership of Jacob Evanson, provided musical numbers, illustrating the development and artis-tic significance of the madrigal and other old musical forms, on Dec. 8.

Mr. Christian gave another program on the Frieze Memorial Organ before 2000 on Dec. 10.

James Hamilton presented a number of his students in recital on Dec. 10. Those heard in operatic excerpts were Dorothea Torbeson and a double quartet: Olivia Gilkey, Helen Card, Burnette Bradley, Elizabeth Smith, Erma Kropp, Lucy Keegstra, Burnette Bradley, and Elizabeth Smith. The Misses Torbeson and Gilkey and Messrs. Ryan and Matthews gave scenes from "Rigoletto." A men's chorus was also heard. Grace Snyder was at the piano.

José Iturbi, Spanish pianist, ap-

peared in the sixth Choral Union conseries before an audience which

filled Hill Auditorium on Dec. 10.

Earl V. Moore, with the University Choral Union of 350 voices, the Student Symphony Orchestra and Arthur Hackett, tenor, Laura Littlefield, soprano, Hope Bauer Eddy, contralto, and Carl Lindegren, bass, as soloists, presented Handel's "Messiah" before an audience that packed the Auditorium on Dec. 14.

The pre-holiday concert activities of the school were brought to a close by an organ recital by Mr. Christian on

Sir Edward Elgar has written a "Nursery Suite" for orchestra, dedicated to the Duchess of York and her two little daughters.





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Music in Cleveland

(Continued from page 52)



Joseph Fuchs, Concertmaster of the Cleveland Orchestra, and Acting Direc-tor of the Violin Department, Cleve-land Institute

contemporary Scandinavian composers in March.

Victor de Gomez, director of the 'cello department, will be heard in faculty recitals and chamber music concerts throughout the Spring.

Marcel Salzinger, head of the voice department of the Institute, is appearing for the third season with the German Grand Opera Company on its American tour, singing in "Flying Dutchman." He will also be presented in faculty recitals and in the compara-

tive arts lecture course. Herbert Elwell is head of the advanced theory and composition depart-ment, and Ward Lewis, head of the sight-singing, ear-training and intermediate theory department. His ballet, "The Happy Hypocrite," is to be used by Charles Weidman in this season's dance repertory program.

The Public School Music course at the school is under the direction of Russell V. Morgan, director of the music department of the Cleveland Pub-Schools.

The regular six weeks' Summer session conducted each year by the Institute will be held under the direction of Mrs. Sanders as usual, with the regular faculty in attendance, from June 22 to Aug. 1.

Student activities of public interest will be the two open student recitals to be held at the end of each semester, the first on Jan. 30, and the second just before the close of the Spring term in May. These recitals illustrate the work done in each department by students. Frequent student and faculty recitals, concerts by visiting artists, illustrated lectures and similar activities at the school are open to the public.

Club Events Scheduled

The Fortnightly Musical Club has added 162 new members to its roster this season. There have been three afternoon concerts during the early part of the season and two evening concerts. The concerts still to come are as follows: Brahms program, afternoon, Feb. 3; afternoon concert, College Club, Feb. 16; French program, afternoon, March 10; manuscript concert, afternoon, April 7; and a choral concert, evening, April 21.

Monthly programs are given by the manuscript section, directed by Mrs. Charles E. Mayhew. The active asso-

ciate musicales are given each month private homes under the direction of Grace Gardner. Alice Shaw Dug-gan is chairman of the active auxiliary section, with programs given each month, also at private homes. The Fortnightly Musical Club chorus is un-der the direction of Zoe Long Fouts. Mrs. J. Powell Jones directs the senior students in monthly recitals at private homes. Mrs. A. B. Schneider is in charge of the junior section, which meets at her home. A new branch has been formed in the West Side with Mrs. Carl Riemenschneider as its chair-

Mrs. Albert Riemenschneider is chairman of the lecture study section. The remaining lectures will be given in February, by Walter Pope on "Program Music versus Pure Music"; in March, by Alice Keith, and in April by Arthur Loesser.

Music in the Schools

Music in the schools is thriving under the direction of Russell V. Morgan, president of the Music Supervisors National Conference, and associate professor of music, Western Reserve University, Cleveland. Mr. Morgan is a member of the executive committee for the Anglo-American Conference held biennially in Lausanne, Switzerland, and the author of a number of books on music.

Beethoven Festival Planned

Albert Riemenschneider, president of the Ohio Music Teachers' Association, is planning a Beethoven Festival as a program for the convention to be held in Cleveland, April 23, 24, and 25. The plan is to have afternoon and morning sessions divided between discussion and

programs of music.

The programs will be given by members of the association. The climax of

the convention will come on Saturday afternoon, April 25, in the performance of the Ninth Symphony, by the Cleveland Orchestra, Nikolai Sokoloff, conductor, with 400 Cleveland singers and distinguished visiting soloists.

So far the plans include a concert on Friday morning in the Chamber Music Hall of Severance Hall, by ensembles made up of Cleveland Orchestra players, including the Cleveland String Quartet. It is expected that Severin Eisenberger, pianist and noted Beethoven interpreter, a resident of Cleveland, will appear in one of the programs. William Wheeler will sing at one of the meetings. At the banquet, when the subject discussed will be "Music and Leisure," Caroline Hudson Alexander will sing.

"Music and Leisure," Caroline Hudson Alexander will sing.

The Ohio Music Teachers' Association was founded in 1886. The officers for 1930-1933 are: President, Albert Riemenschneider, Baldwin Wallace Conservatory, Berea; secretary-treasurer, Harold W. Hannah, Cleveland; and first vice-president, Arthur W. Quimby, Cleveland. Members of the board of directors are: Lynnel Reed, Toledo, Phillip Gates, Piqua, and Frederic J. Lehman, Oberlin.

Cincinnati Activities

(Continued from page 88)

the series of five which the Conservatory Orchestra plans to give this year. concerts are broadcast from

College of Music Events

The College of Music of Cincinnati, under the direction of Dr. Sidney C. Durst, is enjoying a year of unusually artistic work. The season was opened with a chamber concert on Oct. 30, in which the College Trio, consisting of Emil and Walter Heermann and Dorothy Stolzenbach Payne, played an artistic program, including the first performance in America of Gaspar Cassado's Trio in C. The second chamber concert, early in December, included the first performance anywhere of James G. Heller's "Little Suite" for clarinet and string quartet.

In November the first concert of the College of Music Symphony, composed largely of students of the school, was given under Walter Heermann.

A piano recital was given by Dorothy Stolzenbach Payne, of the faculty, in December. The College Chorus, assisted by the String Orchestra, gave an evening of Christmas carols on Dec. 18. The cantata, "When the Christ Child Came," by Joseph W. Clokey, was given under the baton of Sarah Yancey Cline.

The new year was ushered in by a third chamber concert on Jan. 20, in which Percy Grainger played the piano part in several of his works and with the College of Music String Quartet played the Cyril Scott Piano Quintet.

A second Students' Orchestra con-cert, on Feb. 1, will include a Suite by the Spanish composer, Chavarri; the first performance of Dr. Albino Gorno's arrangement for two pianos and string orchestra of a nocturne, "Alba Brumosa," by a former degree student at the College, Giovanni Castellini; the "Dance of the Dolls," ar-ranged from the "Children's Corner" of Debussy, and Saint-Saëns's own arrangement of his "Allegro appas-sionata." The third orchestra concert, in April, will introduce a number of student soloists, again accompanied by full orchestra.

Rehearsals of the College of Music



Thomas James Kelly, Conductor of the Orpheus Club

Chorus will be devoted largely to the Brahms "Requiem," which the college group has been invited to sing with the May Festival Chorus in memory of the late director of the festival and dean of the college, Frank van der Stucken.

WLW, under the capable musical direction of William Stoess and Grace Raine, plans some interesting develop-

ments for the coming year.

The Cincinnati Wood Wind Ensemble is the city's newest group of musicians. The six members belong to the Conservatory of Music faculty and five are members of the Cincinnati Symphony. They are Karin Dayas, pianist; Ary Van Leeuwen, flutist; Marcel Dandois, oboe; Joseph Elliott, clarinet; Max Hess, horn, and Hans Meuser,

Club Activities Sponsored

The Matinee Musicale Club, of which Mrs. Adolph Hahn is president, will give four more important concerts this Artists featured at three of season. season. Artists featured at three of these will be Joseph Szigeti, violinist; Lucia Chagnon, soprano, and Luisa Silva, contralto. The fourth, in March, will present J. H. Thuman, manager of the May Festival, who will discuss

Mahler's Eighth Symphony, which will be presented on the second night of the May Festival. The women's chorus of the Matinee Musicale Club, augmented by a men's chorus from the May Festival singers, will present festival numbers before associate members and their friends at this concert. Another program, exclusively for active members of the club, will include artists. This is the last of three such events given during the season.

The music department of the Cincinnati Woman's Club, of which Mrs. John A. Hoffmann is chairman, opened its after-Christmas activities with a program by Victor Chenkin, Russian actor and singer, at the clubhouse on Jan. 5. On April 2 the Jitney Players will be presented by the same committee in "A Trip to Scarborough," a play by Sheri-

Earlier in the season this club spon-sored a lecture by Daniel Gregory Mason on his Second Symphony, during his visit here to hear the Cincinnati Symphony give its premiere; an Armistice Day musicale by the Cincinnati Chamber Orchestra, of which Walter Heermann is conductor; Grace Gardner in a group of original song composi-tions, and a Christmas musicale featuring the Heermann Trio and Judith Lowry of the Stuart Walker Company.

Clifton Group's Plans

The Clifton Music Club, of which Mrs. Hoffmann also is president, has announced an interesting program for 1930-31. Walter Mills, baritone, sang for the club on Dec. 9. During the remainder of the year the programs will include: "The Story of English Church Bells" by Helen Hinkle, and a musical program by members of the club, on Jan. 20; "Carnival Music" by members of the club on Feb. 17; a two-piano recital by Mary Blue Morris and Alverda Sinks, and songs by Mabel Jackson, so-prano, on March 17.

In April, during the convention of the Ohio Federation of Music Clubs, the Clifton Music Club will present Gena Branscombe, distinguished American composer. At the final meeting, on May 26, the annual luncheon will be given. The Junior Clifton Music Club will arrange the program.

In addition to its regular meetings, the club gives three programs exclusively for active members each year. Two of these are yet to be given, the first on Feb. 3, discussing "The Gypsy in Music" with Bertha Markbreit as speaker. On April 21, Ilse Huebner will present "Humor in Music."

Perry Averill

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U. S. Committee Announces Plans for Anglo-American Conference

GENERAL plans for the second meet-ing of the Anglo-American Music Conference, which, as previously an-nounced, will be held in Lausanne, Switzerland, during the first week of August, have been announced by the American committee. The conference held its first meeting in Lausanne in the Summer of 1929 under the joint presidencies of Dr. Walter Damrosch and Sir Henry Hadow, with about 120 American and 300 British musicians present.

The Anglo-American Conference was established in order to furnish a con-necting link between musicians and music educators of different nationali-ties, for their mutual information and professional betterment. Although the professional betterment. Although the title indicates the initiating of the movement largely in the two English speaking countries, it has from the beginning been the objective to broaden the scope of the organization so as to

include many other nationalities.

At the first meeting there was present an official delegation of German music educators, and the outstanding musical organizations of some ten other nations have been invited to participate in the conference which is to be held this coming Summer.

is anticipated that at least 1000 musicians will attend the meeting this year. Dr. John Erskine, president of the Juilliard School of Music, is acting as the American president and Sir Henry Hadow continues in his position as British president.

Musical Events Scheduled

The University of Lausanne has again offered the conference the use of its facilities, and most of the meetings will be held in the university buildings. Two programs of music will be given in the Cathedral of Lausanne.

Among the special musical features provided for the week are a series of concerts by the Prague Quartet, three recitals by the eminent French tenor, Yves Tinayre, and three recitals of music for two pianos by Ethel Bart-lett and Rae Robertson, English duopianists. A series of three recitals will also be given by an American artist whose name will be announced shortly. In addition to these formal concerts. there will be many other short recitals provided during the course of the week.

Two special features of the program

will be a morning given to a discussion of international aspects of music. Another feature of the meeting will be the organization of a chorus within the membership of the conference, the group to be conducted alternately by an eminent American and an eminent British choral conductor.

The American committee is obtaining complete information about the principal musical events in Europe for the coming Summer, with the hope of assisting travelers in taking advantage of music festivals and special performances both before and after the meeting of the conference itself. The date of the Oxford Festival of Contemporary Music has been changed in order to avoid conflict with the dates of the

American Committee Named

Inquiries concerning the conference should be addressed to the chairman of the American committee, Professor the American committee, Professor Paul J. Weaver, Cornell University,

Ithaca, N. Y. The American executive committee includes the following:

Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs; Dr. Howard Hanson, president of the Music Teachers' National Association; Russell V. Morgan, president of the Music Supervisors' National Conference, and the following members at large: Dr. Frances E. Clark of Camden, N. J.; Franklin Dunham of New York; William Arms Fisher of Boston, and Mabelle Glenn of Kansas City.

This committee is in charge of the organization of the American contingent for the meeting; a similar committee is functioning in Canada under the chairmanship of Dr. Ernest C. Mac-Millen of the Toronto Conservatory, with Capt. J. S. Atkinson of the Canadian Bureau for the Advancement of Music acting as secretary.

The British Committee

The British committee functions under the chairmanship of Percy A. Scholes of Montreux, Switzerland, with W. H. Kerridge, secretary of the British Music Society, acting as secretary. Mr. Scholes also acts as general secretary of the entire conference.

The American executive committee

has announced the formation of a co-operative council of American musicians and educators. This group is taking an active interest in the preparation of plans for the meeting.

The cooperative council contains the names of some forty-two of the most prominent musicians and educators in this country, including the following:

this country, including the following:

Harold Bauer, Guy Maier, John Powell, Mme.
Olga Samaroff, Ernest Schelling, Mme. Ernestine Schumann-Heink, Mme. Marcella Sembrich,
Lorado Taft. Herbert Witherspoon, Walter
Damrosch, Henry Hadley, H. Alexander
Matthews, Nikolai Sokoloff, Frederick A.
Stock, Albert Stoeasel, Mrs. H. H. A. Beach,
J. Alden Carpenter, Joseph W. Clokey, James
Francis Cooks, Edgar Stillman Kelley, Mrs.
Edward MacDowell, Daniel Protheroe, Charles
S. Skilton, Dean H. L. Butler of Syracuse University, president of the American Association of
Schools of Music; Frank Cody of Detroit,
president of the Department of Superintendence,
N. E. A.; Dr. Randall J. Condon. Dr. Archibaid T. Davison, Dr. Carl Engel. Dean Edward
Burlingame Hill of Harvard, Dean John L.
Landsbury of the University of Oregon, Dr.
Leo Rich Lewis of Tufts College, Dean P. C.
Lutkin of Northwestern University, Reginald
McAll of New York, L. B. McWhood of Dartmouth College, Daniel Gregory Mason of
Columbia University, Dean Wm. C. Mayfarth
of Converse College, Dean Earl V. Moore of
the University of Michigan, William Lyon
Phelps of Yale, Dean David Stanley Smith of
Yale, Dean D. W. Swarthout of the University
of Kansas. Dr. A. O. Thomas, president of the
World Education Conference, and C. M. Tremaine, secretary of the National Bureau for the
Advancement of Music.

The British executive committee has organized a similar council, containing

the following names, among others:
Sir Hugh Allen. E. J. Dent, Hubert J. Foss,
C. H. Kitson, Sir Alexander McKenzie, Dr.
J. B. McEwen, Robert McLeod, Ernest Read,
Sir Landon Ronald, Stanley Roper, Geoffrey
Shaw. Sir Richard Terry, Donald Francis Tovey
and W. G. Whittaker.

Barnett to Be Soloist with St. Louis Symphony

David Barnett, pianist, will appear as soloist with the St. Louis Symphony at its regular concerts on Jan. 30 and 31, playing the Beethoven Concerto in G Major. He was heard in his Boston debut at Jordan Hall on Nov. 13, in a recital of his own compositions at the Barbizon-Plaza on Dec. 14, and in a concert at the Mount Vernon, N. Y., Public Library on the afternoon of Dec.

In addition to his concert works, Mr. Barnett is a member of the piano faculty of the Master Institute of Roerich Museum. He also lectures at the French School for Girls and has a class in musical theory at the Alfred Cortot

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CHICAGO

J. Lewis Browne CHICAGO PUBLIC SCHOOLS

PORTLAND HAILS HOME ORCHESTRA

Hoogstraten Leads Fine Program with Piastro as Soloist

PORTLAND, ORE., Jan. 20 .- The third of this season's evening concerts was given by the Portland Symphony, at the Auditorium on Dec. 1. Willem van Hoogstraten infused buoyancy into the allegro movements of Schumann's First Symphony and gave emotional beauty to the larghetto. His distinctive accompaniment enhanced Mishel Piastro's playing of the Tchaikovsky Violin Concerto. Mr. Piastro is concertmaster of

the San Francisco Symphony.

The "New World" Symphony of Dvorak and shorter favorite numbers were played by the orchestra at the matinee concert, on Dec. 7.

The members of the Portland Junior Symphony reflected credit upon their conductor, Jaques Gershkovitch, in a concert at the Auditorium on Dec. 6. The leading feature was the "Dream Pantomime" from "Hänsel und Gretel," with the vocal parts sung by Edith Wilde, Frances Lynch and Raymond Partipilo, the last a fine boy soprano.

Guy Maier and Lee Pattison, exponents of two-piano works, drew a highly appreciative audience to the Auditorium on Dec. 8. Bach's "Goldberg" variations, arranged by Mr. Pattison, were a feature of the program. The event was managed by Steers and Coman.

Mr. Maier spoke as a guest at a luncheon of the Music Teachers' Asso-ciation, with Franck Eichenlaub presiding.

Chamber List Given

The Portland Chamber Music Society presented the Neah-kah-nie String Quartet, composed of Susie Fennell Pipes, Hubert Sorenson, violins; Alexander Vdovin, viola, and Michel Penha 'cello, at the home of Mr. and Mrs. Elliott R. Corbett, on Nov. 30. Hayden and Smetana quartets and folk songs arranged by Bridge and Grainger were played with impeccable coordination.

Michel Penha revealed perspicacity in the arrangement of the program and well defined musicianship in the interpretation of classic and modern numbers at the Studio Theatre on Dec. 3. J. R. Hutchison's accompaniments were



Lois Steers, Portland Impresario

superlatively fine. Ruth Creed managed the concert.

The National Music League and the Oregon Federation of Music Clubs sponsored an unusual program of operatic selections sung by Marie Tiffany, soprano: Louise Bernhardt, contralto: Enzo Aita, tenor, and Guiseppe Martino-Rossi, baritone, at the Rivoli Theatre, on Nov. 26. Sanford Schussel was the competent director-accompanist.

Yon Gives Recital

Excellent organ playing was exhibited by Pietro A. You in a recital at the First Presbyterian Church on Dec. The program included Mr. Yon's 4. The program included Mr. Yon's compositions, "Sonata Cromatica," "Hymn of Glory" and "Gesu Bambino", the last sung by the choir of the church, led by Clarence L. Faris.

A series of Sunday afternoon "Quiet Hours of Music" are being held at Temple Beth-Israel under the direction

William Robinson Boone, the or-

Seventeenth century trios, duets and solos were presented with rare charm by Anton Rovinsky, spinet; Gilbert Ross, quinton, and David Freed, viola da gamba, under the auspices of the Portland chapter of Pro Musica Inc.,



Franck Eichenlaub, President of the Portland District of the Oregon Music Teachers' Association



William Robinson Boone, President of the Musicians' Club and Head of the Portland Chapter of the American Guild of Organists

on Dec. 9, at the Studio Theatre. Frederick W. Goodrich related the history of the instruments.

JOCELYN FOULKES

Memorial Concert for Josiah Zuro Conducted by Hugo Riesenfeld

The Grand Opera Choral Alliance of New York and the Sunday Symphonic Society was announced to give a memorial concert for their late conductor, Josiah Zuro, in the assembly hall of Temple Emanu-El, on the afternoon of Jan. 25. The program was arranged and conducted by Dr. Hugo Riesenfeld. William J. Guard, director of the press department of the Metropolitan Opera, Lazare Saminsky, composer and musical director of Temple Emanu-El, among those announced were speakers.

Josef and Rosina Lhevinne Heard by **Boston Musicale Club**

Boston, Jan 20.-Josef and Rosina Lhevinne were heard in the opening concert of the Musicale Club of Boston recently. The pianists delighted their hearers in an attractive program given before an audience of members at the residence of Oaks Ames, wellknown botanist.

Portland, Ore.

(Continued from page 125)

Other societies and their presidents are: The Musicians' Club, William Robare: The Musicians' Club, William Robinson Boone; New England Conservatory Club, Mrs. S. J. Eddy; Cadman Club, Mrs. E. R. Hood; Society of Oregon Composers, Emil Enna; Portland Chapter of the American Guild of Organists, W. R. Boone; Beaux Arts Society, Mrs. Frank Hunt; Dunning Club, People Eighel Lion Worren Corride of Pearl Fishel. Jean Warren Carrick of Portland is dean of the entire Dunning system.

Choirs include the Reed College Chorus, directed by Mrs. Herman Bohlman, the Olson Chorus, Minna Pelz Singers, Stjerna Chorus, Rose Coursen Reed's Treble Clef, and Edelweiss Har-monie, Liedertafel, Turnverein's Choir and Sängerbund, led by Herman Haf-

An influence in promulgating the cause of music is the public library, of which Anne Mulheron is head. Rozella Knox is at the desk in the music room. F. W. Goodrich, Otto Wedemeyer and Carl Denton constitute the committee that (with Miss Knox) approves of new orders. Thirty thousand, eight hundred and four volumes were in circulation last year, an increase of fifteen per cent over 1929. The department contains 2,671 books on music; 6,452 bound volumes, thirty-five orchestra scores and forty-five miniature scores. MUSICAL AMERICA is one of the journals in circulation.

Ann Luckey Heard in Briarcliff Recital

Ann Luckey, soprano, gave a recital in Briarcliff, N. Y., on Jan. 9, with Pearl S. Ideler at the piano. Her pro-gram included a song in manuscript, 'From the Brake the Nightingale," Fiona McCleary, given with the composer at the piano. There were also seldom-heard numbers by Warlock and two works, "Mio caro ben" and "Mio two works, "Mio caro ben" and "Mio bel tesoro," by Handel-Franz. A group in German by Franz, Marx, Erich Wolff and Dvorak, Charpentier's "De-puis le jour" from "Louise," and Mozart's "An Chloe" completed a list which gave much pleasure to the audience.

Pianist and Vocal Quartet Heard in Newark

NEWARK, Jan. 20 .- Hortense Husserl, pianist, gave a recital in the Fuld Auditorium of the Y. M. & Y. W. H. A. the evening of Jan. 7, as part of the "Y" Music Club series, and won the hearty approval of the large audience. Her program ranged from Bach to contemporary composers. Miss Huscontemporary composers. serl played especially well the "Scenes from Childhood" of Schumann.

The Kedroff Quartet gave a recital

in Wallace Hall on Jan. 9 under the auspices of the Newark Music Foundation, singing in superlative style and giving much pleasure to the large au-

Oliver Stewart and Ruby Gerard Engaged for Concerts

Oliver Stewart, tenor, and Ruby Gerard, violinist, will be heard in the Charter Day program of the Jersey City Woman's Club in the Jersey City clubhouse on Feb. 16. Mr. Stewart sang at the St. Mark's M. E. Church, Brook-lyn, on Oct. 26 and in Ridgewood, N. J., on Nov. 13, for the Ridgewood Woman's Club, the latter event a re-engagement,

Havana

(Continued from page 103)

The Falcon Chamber Orchestra continues its concerts on every second Sunday of the month at the Sala Falcón, under the leadership of Alberto Falcón, Cuban pianist and director of the Falcón Conservatory of Music. Choral ensembles have been devel-

oped lately by Carlos Moreno Vallés, founder of the Schola Cantorum de Cuba, and Maryla Granowska, who has charge of the chorus of the Women's

The Havana Musical Bureau sponsored the only recital given at the Encanto Theatre by the Polish pianist Mieczyslaw Münz, who with his wife, spent a few days' vacation here. His was enthusiastic, admiring his excellent technique and musicianship. He played Bach's Aria and Thirty Variations, and works by Hof-mann, Debussy, Liadow, Schubert, Chopin and Liszt.

Under the same management Dor-

othy Gordon is to appear during Easter week in her captivating concerts for children. A Beaux Arts Society for Children is being formed in our capital, and will probably begin its activities with a concert under the artistic direction of César Perez Sentenat at the International Conservatory of Music.

Local Artists to Appear

Among local artists who will be heard this season are Margarita Car-rillo de Losa, Arminda Schutte, Margot Rojas, Carmelina Delfin and Carmen Burguette.

Adolfo Bracale, the Italian impresario, in South America at present, intends to offer Havana a short opera season in May. He engaged for his South American tournée a Cuban mezzo-soprano Rosa Cabrera de Kowalski who achieved instantanteous success at her debut.

Dorothy Crowthers, of the faculty of the Institute of Musical Art, has been visiting Havana with her mother. Another visitor was Flora Goodkind, personal representative of Dorothy Gordon.

CHORUSES HEARD IN PHILADELPHIA

Oratorios and Cantatas Predominate in Holiday Programs

PHILADELPHIA, Jan. 20.—The Choral Society offered its locally traditional "Messiah" on Dec. 29 in the Academy of Music, the thirty-fourth successive year it has given the Handel oratorio, under the baton of Henry Gordon Thunder. The soloists, all of whom gave good account of themselves, were Mathilde Lehmann, soprano; Estelle Curtis, contralto; Daniel Healy, tenor,

and Dan Matthews, bass.

The Choral Art Society, Dr. H. Alexander Matthews, conductor, gave its first concert of the tenth season on Dec. 18 in the Church of the Advocate, which is built on cathedral lines, and hence was especially appropriate for the presentation of excerpts from Bach's "Christmas" Oratorio. The recitatives were read by Dr. George Bartlett, dean of the Episcopal School. Another innovation was the singing by the entire choir of the airs of the voice for which they were written, instead of a solo voice. The society had the ac-companiment of forty members of the Philadelphia Orchestra. It sings with a fine tone quality and great finesse in

Club Chorus in Concert

The Matinee Musical Club presented its chorus of 130 voices, in the Bellevue-Stratford on Dec. 16, for the first time under the new conductor, Dr. Harry A. Sykes, who succeeded Helen Pulaski Innes last spring. Mrs. Innes retired, after nineteen years of service, to become assistant chief of the municipal bureau of music. "Christ's Nativity," a cantata, written by Dr. Sykes and dedicated to the club, was the feature. Martha Krips and Dalee Luckenbach had the solo parts in Nicola Montani's "The Virgin at the Crib," and Clarence Dickinson's "The Shepherd's Story." The Christmas carols of several nations formed part of the interesting program, other contributors to which were Dorothy Johnston Baseler, harp; Irene Hubbard, 'cello; Caro-line Fox, violin, and Julia Williams,

The A Cappella Choir, under Harold W. Gilbert, was heard in the first concert of its fifth season in St. James' Church on Dec. 16. A feature of a program which was excellently sung was Frances McCollin's new sacred song, "Calm on the List'ning Ear of Night."

Additional Christmas music was

given by the Strawbridge and Clothier Chorus, under the baton of Dr. Herbert J. Tily.

Other Holiday Music

Helen Bussinger, mezzo-soprano, was heard under Arthur Judson's man-agement in a debut recital in the Academy Foyer on Dec. 29. The young artist revealed a striking stage presence, a voice of natural charm and excellent technical equipment.

Paderewski made his second and last Philadelphia appearance in the Penn Athletic Club's series on Dec. 21, playing a program mainly of Chopin compositions.

Saint-Saëns's "Christmas" Oratorio was given on Dec. 21 in one of the series of free Sunday afternoon concerts under the auspices of the Phila-delphia city music bureau, of which Clara Barnes Abbott is chief. The soloists were Helen Buchanan Hitner, soprano; Thelma Melrose Davies, contralto; Dalee Luckenbach, mezzo-so-prano; Frank Oglesby, tenor; Sheldon Walker, baritone, with Helen Boothroyd Buckley at the piano.
W. R. MURPHY

Arthur Hice Gives Annual Recitals in New York and Philadelphia

Arthur Hice, pianist, has appeared in many recitals this season, in addition to fulfilling a busy schedule of teaching. He won a significant success in an appearance at St. John's College, Annapolis, on Dec. 10.

Mr. Hice gave his annual New York recital at the Barbizon-Plaza on the evening of Jan. 20. He was also heard in recital in Philadelphia, in the Academy of Music Foyer, on Jan. 14.

Frances McCollin Dedicates Work to Stokowski's Daughter

PHILADELPHIA, Jan. 20.— Frances McCollin, the Philadelphia composer and lecture-recitalist, has written a setting for high voice of the old Christmas carol, "Sleep, Holy Babe," which is dedicated to Luba Stokowski, the infant daughter of Mr. and Mrs. Leopold Stokowski, She has also writ-ten an eight-part a cappella Christmas anthem, "The Holy Birth," to words by Harriet McEwen Kimball. This is dedicated to David McKay Williams and the choir of St. Bartholomew's Church, New York. Both works are on the Christmas, 1930, list of Oliver Ditson and Company. W. R. M. Ditson and Company.

Sascha Gorodnitzki, pianist, who made his first public appearance under the sponsorship of the Schubert Me-morial, Inc., will give a recital in Car-negie Hall on Feb. 1.

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BIGA

QUAKER CITY HAS CHAMBER CONCERTS

Lener Quartet and Local Groups Give Vital **Programs**

PHILADELPHIA, Jan. 20 .- An unusual array of important chamber music and recital events was given during the recent weeks.

The second meeting of the Chamber Music Association was held in the Bellevue ballroom on the afternoon of Dec. 14. The Lener Quartet affirmed the highly favorable impressions created by its earlier appearance. Fine performances were given of Beethoven's Quartet in E Minor, Dvorak's Quartet in E Flat Major, and Mozart's Quar-

tet in C Major.

The second of the series of free programs, provided through the generosity of Mrs. Mary Louise Curtis Bok, was given in the great hall of the Art Museum on the Parkway on the evening of Dec. 14. The concert was given by artist pupils of the Curtis Institute and brought forward the Taneieff Quartet in E Major for piano, violin, viola and 'cello; and the "Song of Solomon," by Herman Zilcher, for baritone and contralto with piano and string accompaniment. The Zilcher work was given for the first time in Philadelphia. Ruth Gordon, contralto, and Conrad Thibault, baritone, were admirable in the value parts, and the admirable in the voice parts, and the accompaniment was well played by Jennie Robinor, piano; Jacob Brodsky and Paul Gershman, violins; Samuel Goldblum, viola, and Adine Barozzi, 'cello. This same group, minus Mr. Gershman, gave the Taneieff number. Goldblum, The Mendelssohn Octet for strings was afforded a charmingly lyrical performance by Paul Gershman, Gama Gilbert, James Bloom and Benjamin Sharlip, violins; Max Aronoff and Leon Fren gut, violas, and Orlando Cole and Frank Miller, 'cellos. The program was in charge of Louis Bailly.

Faculty Artists Heard

The third of the faculty artists' recitals was given in Casimir Hall of the Curtis Institute on Dec. 9 by Mieczy slaw Münz, whose facile technique and fine sense of interpretation were shown in an unusual and intriguing program, one feature of which was Josef Hof-mann's "Suite Antique."

Lea Luboshutz gave a magnificent program on Dec. 16 as the fourth of the Casimir Hall series, playing three concertos, supported by an orchestra of thirty-five drawn from the ranks of the artist pupils of the Curtis Institute, with Emil Mlynarski and his pupil, Louis Vyner, conducting. The violinist's first two offerings were the Spohr Concerto ("Gesangszene"), in which Mr. Vyner led the orchestra, and the Jules Conus concerto in E Minor. final number, in which she attained a triumph, was the Tchaikovsky Concerto in D Major.

The first of the free Sunday afternoon concerts in the Academy of the Fine Arts, under the auspices of the Civic Bureau of Music, of which Clara Barnes Abbott is director, was given on Dec. 7 before a large audience. The Musical Fund String Quartet played effectively a program including Mendelssohn's Quartet in E Flat, and the Brahms Quartet in A Minor. The personnel of the organization includes Boris Koutzen and Stanislaw Dobrow-

Subscribe for MUSICAL AMERICA, \$3.00 a year; Canada and foreign, \$4.00.

ski, violins; Maurice Kaplan, viola, and Stephen Deak, 'cello.

New Quartet Makes Bow

The Jacobinoff Quartet was heard in the second of this series on Dec. 15, making a great success at its first public appearance. It consists of Sascha Jacobinoff and Joseph Brodo, violins; Herbert van den Berg, viola, and Thomas Elmer, 'cello, all seasoned players of demonstrated expertness. In two quartets and three shorter pieces the group showed fine skill in ensemble work. The main numbers were the so-called "American" Quartet of Dvorak and the Haydn in G Major.

W. R. MURPHY.

Ethel Bartlett and Rae Robertson to make European Tour

Ethel Bartlett and Rae Robertson, duo-pianist, who returned recently to give a New York recital after a coastto-coast tour, will sail for Europe in time to open their season with the Royal Philharmonic Society in London on Feb. 19. Alfredo Casella will conduct the concert. Their Spring engagements include tours of Holland, Belgium, Germany, Poland, Russia and Spain. They are the first British artists to be invited to give concerts in Russia. August they will play at Lausanne at the Anglo-American Conference.

Student Soloists Play with Chicago Musical College Symphony

CHICAGO, Jan. 20 .- The Chicago Musical College Symphony, under the baton of Leon Sametini, gave a con-cert at Orchestra Hall on Dec. 14. The orchestral numbers consisted of Berlioz's "Carnival Romain" and Rimsky-Korsakoff's "Scheherazade." The solo-ists were Leonard Sorkin, violinist, pupil of Max Fischel; Miriam Ulrich, pianist, pupil of Edward Collins; Irene Palmquist, soprano, pupil of Graham Reed; Carl Macguire, who played his own Concertino for piano and orchestra, a composition pupil of Wesley La Violette and piano pupil of Lillian Powers; Louis Augustine, violinist, pupil of Mr. Sametini; Marie Healy, soprano, pupil of Frantz Proschowski; Wanda Paul, pianist, pupil of Rudolph Ganz.



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RECENT RECORDS FROM MANY SOURCES

Musicians from Various Lands Represented in Recent Output-New Artists Heard

By the "Disc=riminators"

FOUR excellent records from the Victor Studios are recommended to pho-nograph owners. The first of these is a double twelve-inch disc made by Stokowski and the Philadelphia Or-The numbers are an interesting orchestration of a Prelude in B Minor by Bach, and the Pastoral Sym-phony from "The Messiah." The other instrumental recording is on two teninch discs, the "Sakuntala" Overture of Goldmark played by the Victor Symphony Orchestra under Rosario Bour-don. It is well played, well recorded and well worth while.

Friedrich Schorr sings "Wahn! Wahn!" from "Meistersinger" with the Berlin State Orchestra under Blech, and "Ein Kobold" from the same opera. They do not represent Mr. Schorr at his best, but are good, none the less. Armand Tokatyan sings Buzzi-Peccia's "Lolita" and Tosti's "L'Ultima Canzone." Lovers of this type of song will enjoy the records. The recording is slightly acidulous but

Tito Schipa makes two ten-inch Victor records of songs of a "popular" type, "I Shall Return" and "When You're in Love." If you like the titles you'll like the songs. While the piano is not the best of instruments for recording, Paderewski does some beautiful things with Debussy's "Minstrels" and "The Wind on the Plain." These on a ten-inch Victor disc are well worth

Lily Pons, the young French coloratura soprano, who created something of a furore at her American debut in "Lucia" at the Metropolitan on Jan. 3, has recorded the Mad Scene from this opera on two sides of a twelve-inch Victor disc, with orchestral accompaniment. This is a particularly fortunate recording and brings out the lovely, youthful quality of Miss Pons's voice as well as her skillful coloratura. Some slight lacks in legato singing are also evident, but the records as a whole are very beautiful.

Another Victor recording on two discs is Ravel's Suite, "Ma Mere l'Oye," played by the Boston Symphony under Koussevitzky. This charming music is delightfully set forth by the Boston conductor. These records are eminently worth having.

Two New Sopranos

Two vocalists unknown in this country are heard on a brace of Brunswick twelve-inch discs. They are Hedwig von Debicka and Felicie Huni-Mihacsek, both sopranos.

Mme. von Debicka has a pleasant light soprano voice which she lets forth in "Hark to the Soft Chorus of Flutes" by Bach, with three of same playing obbligatos, and "O, del mio Dolce Ardor" of Gluck. The Berlin State Opera Orchestra accompanies the first, under Pruwer, and Mr. Pruwer at piano accompanies the second. The Bach is good, interesting and well recorded. The Gluck is bad, indifferently sung in a rattly, echoing room, and the singer permits herself liberties with Gluck's notation, not only to avoid a low passage, but in other places for reasons unknown. Mme. Mihacsek fares better. She

sings Donna Anna's Letter Song and Elvira's big aria from "Don Giovanni." Elvira's big aria from "Don Giovanni."
The voice seems a large one, slightly unwieldly, but beautiful and fresh in quality and under good control. Why cannot we have this artist here to sing for us in the flesh?

for us in the flesh?

Pressed here by Brunswick from foreign matrices there are before us a
superb recording of Gluck's Overture
to "Iphigenia in Aulis," conducted by
Richard Strauss. The orchestra is the
Berlin Philharmonic. The record is characteristic of Strauss's mastery in

moulding the classic line.

With the same orchestra Julius
Prüwer achieves much less praiseworthy results in Beethoven's "Egmont" Overture. Here the recording
has more than a touch of that hollow sound which foreign recordings possess

so frequently.

The German organist, Alfred Sittard, records on the organ of St. Michael's Church, Hamburg, Bach's Prelude in E Flat Minor and the final Allegro of Vivaldi's Concerto in D Minor. Both are nicely done, though not startlingly.

These are all twelve-inch records.

Brunswick sends us the C Major
Symphony of Schumann on five discs
made by the orchestra of the Berlin State Opera under Pfitzner. It is only so-so, and suffers, as do many otherwise excellent German recordings from being made in studio not sound-proof. From the same company come two discs with the Prelude, Entr'acts and Ballet from "Carmen" made by the Berlin State Opera orchestra and chorus under Herman Weigert. The recording is good but exception may be taken to the conductor's tempi in more than one place, especially in the ballet. The chorus is too loud in the Farandole, particularly as it is only incidental to the orchestra.

Brunswick sends us of that class of records, which is known as "high" (which is really no more "high" than opera is "grand"), sound admirable twelve-inch discs, all foreign recordings, which they press and label here.

For those who enjoy Schönberg's ugly instrumentation of Bach Chorale

Preludes, there is a disc which presents on one side "Komm, Gott, Schöpfer, Heiliger Geist," on the other "Schmücke Dich, O liebe Seele." These are played by the Berlin Philharmonic Orchestra under Jascha Horenstein. The label translates "Komm, Gott, Schöpfer" as "Come, God, Creator" instead of "Come, Lord, Creator." Something tells us that these labels frequently bungled as to translation—are rendered into English in Berlin!

Brailowsky Plays Chopin

Alexander Brailowsky charms with his beautiful piano playing in Chopin's Etude, Op. 10, No. 3, and the "March Wind," Op. 25, No. 4. Several years ago we were told that there was a composer of parts in Russia named Samuel Feinberg. Here he appears as a pianist, playing Bach's Chorale Pre-



Portrait by v. Gudenberg, Berlin Courtesy of Terramare

Erich Kleiber, Who Conducts the Ber-lin Philharmonic in Schönberg Arrange-ments of Bach

ludes in G and B Flat Major-again we have an error, for the label reads B Major!—and on the reverse side the A Minor Organ Concerto, which is accredited to Bach, but which many believe to be Vivaldi. The label reads "acc. to Vivaldi." Assuming that "acc." means "accredited," these labelers take the cake.

For Christmas there is "Stille Nacht,

Heilige Nacht" and "O Du Fröliche, O Du Seelige," sung by the Berlin Singing Teachers Society, a male chorus, conducted by Hugo Rüdel. This would be a nice record, were it not that the tenors sound like so many Laubenthals when they get to a high G. Finer in when they get to a high G. Finer in every sense is the Choir of the St. Thomas Church in Leipzig, Bach's old church, singing "Let Everything that Hath Breath" and "Sing Unto the Lord" under Karl Straube.

Heinrich Schlusnus's singing of Beethoven's "Adelaide," despite some good features, is very far from his best recording. It covers both sides of a twelve-inch record. Franz Rupp plays the accompaniment capitally.

The Bourgeois Gentleman'

Columbia Masterworks, No. 148, is Richard Strauss's "Bourgeois Gentil-homme" Suite recorded by Walther Straram and his orchestra. The set is of four double twelve-inch discs and they include Nos. 1, 2, 4, 8, 9 and 5 of the Suite in that order. Much of the Music is delightful, especially the Pre-lude to Act II, "The Count and Count-ess," though a good deal of it, obviously designed to accompany stage-action, is meaningless without this. All in all, however, the set is one of the best and most interesting in the series.

From the Gramophone Shop come some alluring recordings, not the least of which is a set of the Johann Strauss Waltzes recorded by the Charlottenburg Onera under Prüwer. The set is twelve-inch discs. Spain sends six of Raquel Meller's interesting song in-terpretations on Odeon discs. These are three ten-inch discs. Singers from the Trianon-Lyrique in Paris do some good singing in a résumé of Messager's charming opera, "Véronique" under Jean Lenoi. Mistinguett does her en-

tertaining things on four ten-inch

In a more serious vein is the Schonberg arrangement of Bach's Prelude and Fugue in E Flat Major. This is made by the new Deutsche Ultraphon. Erich Kleiber is the conductor and the orchestra is the Berlin Philharmonic. Polydor sends a recording of the com-plete second act of "Pelléas et Méli-sande" conducted by Albert Wolff. sande" conducted by Albert Wolff.
This is on two twelve-inch discs. Karl
Muck conducts the "Siegfried Idyll"
on two twelve-inch discs with the Berlin State Opera orchestra. The same orchestra, under Leo Blech, does the Polka and Furiant from "Schwanda" on a ten-inch disc.

CONCERT GROUP FORMED

Ukrainian Trio to Go on Tour with Interesting Programs

Ukrainian Trio. comprising Roman Prydatkevytch, violinist; Maria Hrebenetska, soprano, and Lesia Ma-yenko, pianist, will be presented in concerts this season under the man-agement of Vera Bull Hull.

The programs of the ensemble will present many interesting vocal and in-strumental works by Ukrainian composers, Barvinsky, Hayvoronsky, Mr. Prydatkevytch himself, and others, as well as numbers from the standard

repertoire.

Mr. Prydatkevytch, a native of Lemberg, studied the violin in that city with Eugene Perfetsky, with Ottokar Sevcik in Vienna and with Richard Hartzer in Berlin. He was recently a pupil in composition at the Curtis Institute under Reginald C. Morris. He was heard in recital in the Town Hall last Spring. Miss Hrebenetska has been heard widely in opera and recital in Europe. Miss Mayenko, who was born in Kamakura, Japan, has studied in New York with Boris Lang and appeared in two-piano programs with him.

A tour of this country is being ar-

ranged for the trio, beginning in February. A New York concert is also on the ensemble's calendar.

Naumburg Foundation to Hold Seventh Competition

The seventh annual series of audi-The seventh annual series of auditions conducted by the Walter W. Naumburg Musical Foundation for pianists, violinists, 'cellists and singers, will begin with the preliminary hearings during March, according to a recent announcement. The auditions are open to young musicians who are

competing for professional debuts.

The foundation, established by Wal-W. Naumburg in memory of his father, last year selected four young musicians who have received as their prizes the expenses necessary for an

initial public performance.

This year's applications are to be filed at the office of the National Music League, 113 West Fifty-seventh Street, not later than Feb. 20. The league will conduct the preliminary auditions, aided by an advisory committee composed of Ernest Hutcheson, chairman; Francis Rogers, William Willeke and Harold Vincent Milligan, executive director of the league.

Paul Althouse is on tour as a member of the Brahms Liebeslieder En-semble. The artists opened in Toronto on Dec. 28 and will close in Montclair, N. J., on Jan. 30. In the interim many Western cities will hear the singers.

BALTIMORE FORCES PLAY FOR CHILDREN

Sousa Is Honor Guest at Program by Local Symphony

BALTIMORE, Jan. 20 .- The Baltimore Symphony, George Siemonn, conductor, presented its first children's concert of the season at the Lyric on Jan. 17, at which John Philip Sousa was the guest of honor. As a special feature of the program, the playing of the composer's "The Liberty Bell" March brought an enthusiastic tribute to the veteran composer.

Joseph Szigeti, violinist, with Nikita

de Magaloff at the piano, gave an en-thralling recital at the Peabody Conservatory of Music on Jan. 16.

Harald Kreutzberg and Yvonne Georgi, dancers, appeared before a large audience at the Lyric, Jan. 16, in recital under the local management of the Wilson-Greene Concert Bureau.

Resident Artists Heard

The Baltimore Music Club. Mrs. Martin W. Garrett, president, presented its fortnightly program on Jan. 10, at the Emerson Hotel. Robert Wiedefeld, baritone, with Virginia Castelle as accompanist, companist, sang several groups of songs. Beatrice Osgood, pianist, played various modern compositions, and Abram Moses, violinist, assisted by Louise Criblet at the piano, interpreted a suite by de Falla. The program was in charge of Mrs. G. Franklin Onion and Mrs. Walter Sondheim.

Charles H. Bochau gave a recital of his compositions on Jan. 11, in the Maryland Casualty Auditorium. Ruth Sherman Jones, soprano; Marion Nay-Malone, mezzo-soprano: Mary C. Mitchell, pianist; Morris Dubin, violinist, and Charles Cohen, 'cellist, with the composer and Howard R. Thatcher as accompanists, presented the diversified numbers effectively. The program revealed melodic fluency and skilled harmonic treatment throughout.

FRANZ C. BORNSCHEIN

CONCERTS IN WINNIPEG

Szigeti and Rabinof Heard by Large Audiences

WINNIPEG, CANADA, Jan. 20.-Joseph Szigeti, violinist, gave a program in the Fort Garry Hotel Concert Hall on Jan. 5, as the guest artist of the Women's Musical Club. The capacity audience, showed enthusiastic appreciation of the program, which included "La Folia," by Corelli; the Sonata in G Minor (for violin alone) by Bach; Mozart's Concerto in D Major; and works by Bloch, Szymanowski and Paganini. Mr. Szigeti was generous with encores. Nikita de Magaloff was the accompanist.

The fourth concert of the Celebrity Series given by Benno Rabinof, violinist, on Jan. 6, aroused a large audience to enthusiasm. The program included the Tartini-Kreisler "Devil's Trill" Scnata and works by Paganini, Beethoven-Auer, Grieg-Achron, Dvorak and Heifetz. Fred M. Gee was the accompanist and the local manager of the concert.

Harry Isaacs, pianist, was the guest artist of the Women's Musical Club on Jan. 12, in the Fort Garry Hotel Concert Hall. The program given by Mr. Isaacs was much appreciated by the large adience. MARY MONCRIEFF

SEATTLE CHORAL GROUPS IN INTERESTING EVENTS

Recitalists and Ensembles Among Those Giving Recent Concert Programs

SEATTLE, Jan. 20.—A number of Seattle's leading choral groups were heard in concert early in De The Amphion Society, Graham Morgan, conductor, was assisted by Ruby Ohman, contralto. Arville Belstad was the accompanist.

The Seattle Treble Clef Club, Edwin Fairbourn, conductor, made its debut assisted by an instrumental trio. The Ladies Lyric Club, Frederick Feringer, conductor, featured Debussy's "The Blessed Damosel" with small orchestra, Blessed Damosel with sheat soloists being Mrs. Chester Beattie, so-prano, and Anne Billings, contralto. The Ralston Club, conducted by Owen J. Williams, gave its program assisted by Mrs. Percy J. Starke, soprano of Tacoma.

The recent artists' concerts included Pietro Yon, organist, who appeared in the University Temple on Dec. 2. The Ladies' Musical Club presented Guy Maier and Lee Pattison in a two-piano program on Dec. 10. Jascha Heifetz, violinist, was heard under the auspices of the Associated Women Students, University of Washington, in Meany Hall on Dec. 15.

Pro Musica, Seattle Chapter, sponsored a concert by the Old World Trio Ancient Instruments, Anton Rovinsky, spinet; Gilbert Ross, quinton, and David Freed, viola de gamba.

The Seattle Symphony String Quartet made its initial appearance on Dec. 15, playing the Beethoven Quartet, Op. 18, No. 5, and the Dvorak Quartet in F Major as the principal numbers. The personnel includes Robert Quick and Bruno Mailer, violins; Hellier Col-lens, viola, and Bernd Huppertz, 'cello. Another section of the Seattle Sym-phony Orchestra to give the first of a

series of concerts were the woodwinds, comprising the American Woodwind Quintet, heard in works of Liadoff, Tansman, Beethoven, and other composers. The members of the ensemble comprise Glauco Meriggioli, flute;

Whitney Tustin, oboe; Ronald Phillips, clarinet; Jean Pauly, bassoon; Bertram N. Haigh, French horn, and John Sundsten, piano.

Composers' Concert Given

The ninth annual Seattle compo concert sponsored by the Seattle Clef Club, Carl Paige Wood, president, fea-tured the works of Amy Worth, Carl Pitzer, George McKay, William Coburn and T. Stewart Smith.

The Christmas Carol Sing by 3000 children of the Seattle Public Schools, led by Letha L. McClure, was held under the auspices of the Seattle Music and Art Foundation, Mrs. A. S. Kerry, president. The Broadway A Cappella Choir, conducted by Einar Lindblom, gave one of its fine programs, singing the works of Christiansen, Rachmaninoff, Parker, Greig and from Schumann's "Gesangbuch." The singing of mann's "Gesangbuch." The singing of this choir is a distinct credit to the music department of the Seattle public schools.

The Cornish Orchestra, led by Peter Meremblum, made an excellent showing in Goldmark's Overture "Sakuntala" and Liszt's "Les Préludes." The soloist was Lenore Ward, violinist, who played the first movement of the Brahms Concerto, with the cadenza by Kneisel. Sigma Chapter, Phi Mu Al-pha, University of Washington, gave the second program of a chamber music series, featuring works of Purcell, Delius, Handel and Poulenc. The Seattle Grand Opera Association, Silvio Risegari, conductor, gave a program of operatic excerpts for soloists and

Frank Kane, pianist, pupil of Paul Pierre McNeely, gave a creditable re-cital at the Olympic Hotel. Masa Furuya, Japanese violinist, after several years of study in Italy, gave a fine concert with Helen Louise Oles at the piano.

Studio recitals of recent date were given by pupils of Harry Krinke, Katherine Robinson, Florence Mac-Gregor, Kenneth Glenn Lyman, Maude E. Roess and Cornish School.

DAVID SCHEETZ CRAIG

School of Musicianship Awards Five Scholarships

Five scholarships were awarded on Dec. 17 to young American singers by the School of Musicianship for Singof which Mme. Anna E. Zeigler is director, as a result of auditions held connection with the formal opening of the school at the Barbizon-Plaza. Helen Bourne, soprano, won the scholarship offered by Elisabeth Rethberg, Metropolitan Opera soprano. Yvonne Benson, soprano, was awarded the scholarship contributed by William H. Silk. John Uppman, baritone, won the scholarship given by John Charles Thomas, operatic and concert baritone. Spolzino, tenor, won the Robert O. Brigham scholarship, and Joseph Elliston, of Albany, the scholarship contributed by Mme. Ziegler in memory her son, the late William J. Ziegler.

Fifteen applicants were heard. The successful candidates sang after the auditions. Addresses were much Harold Vincent Milligan, director of Laggue: Mme. Cothe National Music League; Mme. Co bina Wright, president of the school; Mme. Ziegler; Hans Barth, associate director, and Mrs. J. Philip Benkard, chairman of the awarding committee.

A street in Budanest is to be named

HONOR LATE ORGANIST

Memorial for Lynnwood Farnam Given at St. Thomas's

A memorial service for the late Lynnwood Farnam, noted organist, who was a faculty member of the Curtis Institute, and for eight years organist of the Church of the Holy Communion, was given in St. Thomas's Church, New York, under the auspices of the National Association of Organists, on the evening of Jan. 13.

A number of Bach works, a composer vho had been represented in a series of recitals given each season by Mr. Farnam, were played by Hugh Porter, organist of the Second Presbyterian Church; Ernest White, of St. James's Episcopal Church, Philadelphia; Carl Weinrich, Mr. Farnam's successor at the Church of the Holy Communion; and Alexander McCurdy, of the Pres byterian Church, Philadelphia. All are former pupils of the deceased organist.

A solemn choral prelude was a feaof the program, in which the English Singers and the full choir of St. Thomas's Church, T. Tertius Noble organist and choirmaster, participated. The Rev. Elwood Worcester, of Emmanuel Church, Boston, made the principal address. A eulogy by Lawrence Gilman was printed in the program.

Passed Away

Mrs. Willem Willeke

Victoria Amalie Kneisel Willeke, wife of Willem Willeke, 'cellist, and daughter of the late Franz Kneisel, violinist, died at her home, after a long

illness, on Jan. 8.

Mrs. Willeke, who was an accomplished pianist, though not a professional, was born on Oct. 26, 1892. She married Mr. Willeke, who was for many years 'cellist of the Kneisel many years 'cellist of the Kneisel Quartet which her father founded in the early 'eighties, on May 29, 1911. Besides her husband, Mrs. Willeke is survived by one son, Frank Willem, who is a student at Williams College,

and by a brother and a sister, Frank and Marianme Kneisel, both of whom are professional violinists.

Felix Berber

MUNICE. Jan. 10.—Felix Berber, violinist, died here recently.

Mr. Berber was born in Jena, March 11, 1871, studied at the Dresden Conservatory and with Adolph Brodsky at Leipzig. He was concertmaster of the Gewandhaus Orchestra and leader of the Gewandhaus Quartet from 1897 to 1903. He taught at the London Royal Academy of Music 1904-7, and later at the Hoch Conservatory in Frankfort. He toured the United States in 1910.

Edwin S. Votey

Summit, N. J., Jan. 22.—Edwin S. Votey, inventor of the pianola and who was the first vice-president of the Aeolian Company, died here at his home on Jan. 21.

Mr. Votey, who was seventy-four years old, invented the pianola in 1895. He had been connected with the Aeolian Company since 1898. Besides his musical commections, Mr. Votey was interested in numerous other inventions, one of the most important being an automatically controlled aeroplane during the war, which, though it was flown successfully, was never used to any extent.

Mr. Votey is survived by his wife, two daughters and one son.

Israel Fein

Israel Fein, violinist, died in Bellevue Hospital on Dec. 27, after a long ill-ness, in his thirty-second year. He was a pupil of the late Prof. Leopold Auer and formerly a member of the St. Louis Symphony and the Cleveland Orchestra.

Peyton W. Metcalf

San Francisco, Jan. 20.—Peyton W. Metcalf, husband of Alice Metcalf, manager of the Young People's Symphony Concerts, died here suddenly last month. Mr. Metcalf was a nephew of the late John W. Metcalf, composer.

M.M.F.

Karely Horvath

Los Angeles, Jan. 20 .- Karoly Hor-LOS ANGELES, Jan. 20.—Karoly Horvath, cymbalom player, who toured with Savage's original "Girl of the Golden West" company, died here on New Year's Day. Mr. Horvath was born in Hungary and was educated in Budapest and Vienna.

Stanley W. Rhoades

TRENTON, N. J., Jan. 20.—Stanley W. Rhoades, organist, frequently heard in the Ocean Grove Auditorium, died at his home here recently following a heart attack while playing in a local

Henri Ganthier-Villars

Paus, Jan. 21.—Henri Gauthier-Villars, music critic and author, well known under his pseudonym, "Willy" died here today. Mr. Gauthier-Villars collaborated with his wife, known as "Colette" in her famous "Claudine"

In the field of music, he wrote an authoritative work on Wagner.

New Books on Music and Musicians

The American Art Song Is Discussed Fondly and Shrewdly by William Treat Upton-An Englishman Times Orchestral Scores-Music in Pictured History—English Speech, Tonal Mathematics, Studio Club Programs the Subiects of Other Timely Vol-

FEW pleas for recognition of American music have dealt extensively with the art songs of this country. William Treat Upton, a professor of piano at Oberlin College, Oberlin, Ohio, and music critic of the Oberlin Review, has at last furnished us with a volume, "The Art Song in America" (Boston: Oliver Ditson Company) which provides rare treasure house for the study of this form.

He lays no claim to encyclopaedic scope, and yet the book is comprehensive enough in outline and individual analysis to be much more than a mere spring-board into the field.

With a gentle, whimsical, and loving touch, Mr. Upton pictures for us the early days, showing that Francis Hopkinson and others of his period (1750-1800) are definite links, however vague, to the last forty years of American art song development. The first section of the volume makes the most fascinating reading, dealing with history and colorful personages.

As the field grows, and more composers enter it, the canvas naturally becomes more crowded, and less space can be devoted to individuals. The later sections are admirable, however, for their concentration, information, and keen analysis. Particularly valuable are the many illustrations of songs

which interlace the text.

Song development through the first English influence, to the preponder-ating Teutonic force, into the later French influence is made clear. Ernest Bloch and Charles Martin Loeffler receive careful and appreciative consideration. Long chapters are devoted to Wintter Watts and John Alden Carpenter, Alice Barnett and A. Walter Kramer, Bainbridge Crist and Charles Tomlinson Griffes. A look into the future, with the prophecy that we shall think of the twentieth century as "that time when the current of our song began cutting for itself new and deeper chan-nels," concludes this absorbing book.

Orchestral Scores Timed

"How Long Does It Play? (A Guide for Conductors)" is the title of a little brochure issued by the Oxford University Press, compiled by one T. C. York. In an introductory note the distinguished editor of the music department of this publishing house, Hubert J. Foss, explains that the desire has been to do this for "representative orchestral works" and that the timings have been taken by Mr. York from performances of Sir Henry Wood, Sir Thomas Bee-

cham, Sir Landon Ronald, Dr. Adrian Boult, Frank Bridge et al.

This is all very well. But what are we to say when we find in Section I, Overtures, no mention of Schumann's "Genoveva," though Arthur Sullivan is

down for four overtures? Such names as Sterndale Bennett, Eric Coates, Cowen, Halford, Dorothy Howell, Gor-don Jacob, Mackenzie, Norman O'Neill, Felix White, Susan Spain-Dunk, Thomas Wood and Ethel Smyth are all conspicuously mentioned, but in this division appears no hint of that very fine wor kby one Richard Wagner, called "A Faust Overture."

Section II, Symphonies, is akin in omissions. For example, Guilmant's faded Symphony in D Minor for organ and orchestra is down, yet there are only two of Mahler's, the First and the Fourth. Mr. York lists a Symphony in D by Godfrey Samson, but he omits several symphonies by Ernest Bloch, d'Indy and Strauss.



William Treat Upton, Who Writes Copiously and Interestingly of the American Art Song

Then come violin concertos, Tomas Bréton's in A Minor, a B Major concerto by Haydn (we question this), one by O'Connor Morris, Stewart Mac Pherson. Omitted: Sibelius, Respighi, Zandonai, Castelnuovo-Tedesco, Prokofieff, Casella, Szymanowski, Gottlieb Noren, Tor Aulin, Strauss, Reger, Chausson ("Poème"), to say nothing of Wieniawski and Vieuxtemps. Similarly the piano concertos. Other classifications follow, liberally endowed with mistakes and omissions.

There is no mention of any music by Charles Martin Loeffler, of Malipiero, of Griffes, Converse. MacDowell appears as "McDowell"—and only the D Minor is mentioned, although he wrote two concertos-and there are numerous other mis-spellings.

American composers in the main are unknown to Mr. York. The only ones represented are Taylor, Sowerby, Schelling, MacDowell, Gilbert.

As we have said, the idea is a fine

one. But as it now stands, the brochure calls for immediate revision—with prayer and fasting.

Music History in Pictures

"A History of Music in Pictures" edited by Georg Kinsky and other experts (New York: E. P. Dutton & Co.) is a monumental work of 352 pages, composed entirely of illustrations of persons and things connected music from ancient sculptures of Babylonia and Assyria down to a facsimile page of the autograph score of "Sacre

du Printemps."

The book contains over 1500 pictures. One wonders, while looking through it, where its compiler ever got the time and energy to make the collection. It is, however, of amazing interest and should be on the shelves of every music library and of every individual musi-

Practice in English Speech

"Speech Craft, a Manual of Practice in English Speech" by Elsie Fogerty (New York: E. P. Dutton & Co.) is a handbook for those who would improve their English diction. The author has obviously a wide and deep knowledge of the English tongue both in its ordinary courses and in its backwaters.

There is, therefore, much interesting information in the book. Used as a text in a course of spoken English, the work should be of high value. how much improvement one would derive by reading the book without instruction, is open to question. There is a good deal of space given to exercises requiring adjuncts extraneous from the human body, which it would seem, might end in a self-conscious diction if it had any effect whatever. After all, good examples in speech are the best way to learn just as they are in other realms of life! H.

Mathematics of Tone

A recent addition to the University of Missouri studies in science is "The Musician's Arithmetic" by Max F. Meyer, professor of psychology in that institution (Boston: Oliver Ditson Co.). This is a series of "drill problems for an introduction into the scientific study of musical composition."

The author makes a study of the mathematical relations between tones and their psychological effect on the hearer. He proceeds to construct a "table of standard spans" by which relations between tones of any scale may be scientifically recorded.

Professor Meyer has been a leading champion among academic authorities in urging the adoption of a quartertone scale of twenty-four equal intervals. He has constructed his own quarter-tone piano keyboard, which is explained in detail and illustrated in the text. He has also devised a highly original musical staff for writing these scales, in which numbers take the place of the conventional notes.

This study may well form an addi-tion to the libraries of those interested in theory, in addition to its intended use as a college text.

Valuable Help for the Studio Club

Endorsed by Granville Bantock, Isidor Philipp and Daniel Gregory Mason, recommended by the American Library Association, and already found to be invaluable to music lovers of many classes, "Musical Appreciation and the Studio Club" by Eva Clare has gone into a second revised edition (New York: Longmans, Green & Co.).

Miss Clare's introduction shows the value of studio clubs to teachers in engaging interest and enthusiasm among pupils, and suggests several practical phases of such organization.

It is in the actual recommendation for studio club programs, however, that the book has its real value. The character of programs, says the author, is the test of the usefulness of the clubs. No such group could fail to find a wealth of material in Miss Clare's sug-

gestions, outlines and information. She has selected material which has been used and found vital in such programs, and her chapters on various composers

e crammed with workable material.

Discussions of Bach, Beethoven and the sonata form, Schubert and the art song, Schumann and Romanticism, "Chopin, the Poet of the Piano," Liszt and the symphonic poem, and modern music and Debussy employ all the con-ventional material, but go far out of the beaten path in developing it, and in the style of writing.

Use of the phonograph is urged as supplementary study, and the outline of programs to be given with this medium is particularly valuable, since Miss Clare suits her phonograph records to her programs, drawing on the output of every company.

All of these recorded programs are related to the general and particular subjects for study outlined previously, as are the program outlines to be fol-lowed by clubs wishing to "perform their own." A comprehensive bibliography is another helpful section of the

A Novel About Musicians

When "Maurice Guest" by Henry Handel Richardson (New York: W. W. Norton & Co., Inc.) was published in 1908, it was received with interest by those who enjoy fiction of more weighty calibre than that which is usually called "popular." It did not, if memory

serves, achieve a popular success.

Recently however, in view of the best-selling trilogy by the same author, dealing with her native Australia and entitled "Australia Felix," "The Way Home" and "Ultima Thule," the earlier work has been reissued.

work has been reissued.

The story deals with passionate music students in Leipzig. It is a lineal descendant of Jessie Fothergill's "The First Violin" which thrilled and shocked the Elegant 'Eighties. The author knows whereof she writes and the novel bears the stamp of verity.

Its somewhat over-elaborated however, kept up for 566 closely printed pages, makes for slightly heavy reading. Also one must be an anatomist of human nature to get deeply thrilled by the convolutions of behavior exhibited by these young males and females examined and laid

bare with microscopic care.

This is not saying "Maurice Guest" is not interesting. It is. But it is recommended only to those with plenty of leisure for reading and the ability to keep the attention sharply focussed.

The Germany of Legend

"Legendary Germany, Oberammer-gau and Bayreuth," by Regina Jais (New York: Lincoln Mac Veagh, The Dial Press) is an engaging and inter-esting account of rambles along the Rhine, through Bavaria, the Black Forest and numerous towns, besides those named in the title.

Among the great number of books of ne sort, this one stands out as particularly interesting. The author has an agreeable, chatty style, and furthermore, knows her subjects and how to present them. Whether another book is required on Bayreuth and the Wagner Festivals, is an open question, but admitting the necessity, the present one is an agreeable fulfillment of the need.

CLAREMONT, CAL., Jan. 5 .-A \$50,000 four-manual instrument will be in-stalled by the Estey Organ Company in the new auditorium at Claremont College, of which Joseph W. Clokey is mu-

National Conservatory Project Again Before Congress

Fletcher Bill, Now in Hands of Senate Committee on Education, Provides for Establishment of Central Institution to Define American Musical Standards—Support of Measure by Musicians of Country Vital to Its Enactment

By ALFRED T. MARKS

WASHINGTON, Jan. 20.—The proposed establishment of a National Conservatory of Music for the United States, similar to those maintained by most of the leading nations of Europe—a measure which has the support of many prominent musical figures—is again under consideration and will probably be acted upon during the present session of Congress. The Fletcher bill, introduced in the Senate by the Hon. Duncan U. Fletcher, of Florida, and providing for such an institution, is now in the hands of the Senate Committee on Education.

tee on Education.

In a statement to the writer, Senator Fletcher said that he is prepared to stand behind the movement in Congress, provided that a genuine desire for the creation of such an institution is evidenced by the music interests of the

country.

Many leaders in music and education have expressed themselves as being in favor of a national head centre of musical activities. But just what form such legislation should take is at present a matter of considerable difference of opinion. The important factor at present is that, once American music educators and leaders reach agreement, Senator Fletcher will act as their spokesman in Congress and give his best efforts to securing the essential legislation.

Defining Musical Standards

It is pointed out that it is not necessary, in the establishment of an American conservatory, that we should adopt old-world methods of subsidies or subventions, nor yet install the curriculum plans of those institutions, no matter how successfully they have worked out in their old-world environment and under the peculiar conditions in which they are placed and operate.

What the United States needs today,

certain musical authorities state, is its own authoritative cultural standard, the influence of which will insure the growth and development of distinctively American musical effort and the adequate recognition of American musical accomplishments—a fountain-head of all things musical with a scope and reach co-extensive with the length and

breadth of our country.

It seems to the writer immaterial to consider at the present time whether such an institution should properly be placed, as proposed, under the direction of a new Department of the Fine Arts (which would have at its head a Secretary who would be a member of the President's cabinet), or made a part of our present Bureau of Education in the Department of the Interior. The main consideration at this stage to bring about the establishment of such a national institution as the first and most important step. What particular supervision or location in the general governmental scheme it may seem best to give it, may be easily determined when we have recognized by legislation the need which exists for a national conservatory.

Provisions of Fletcher Bill

The Fletcher Bill was drafted after consultation and conference with "the

best minds" in the American musical world. This measure, if enacted into law, would impart a wonderful impetus to American music as a tangible and substantial recognition of its requirements, according to those who are interested in its passage. A glance at some of its provisions here may not be amiss and will show the trend of view of certain leaders in American music.

of certain leaders in American music.

The purpose of the bill is set forth to be "to establish a national conservatory of music for the education of pupils in music in all its branches, vocal and instrumental, and for other purposes." Its chief provision is that "there shall be established in the United States of America an institution of learning to be known as the National Conservatory of Music, fostered and maintained by the Government of the United States. It may be supplemented when practicable by branches located in different sections of the United States, as Florida, Washington, California, District of Columbia, or other sections, as needed, and as the general board of regents may elect.

"It is provided that the national conservatory shall be erected, maintained and used for the purpose of educating pupils in instrumental and vocal music and all branches of musical education and musical art, and such other auxiliary studies as the director general

may prescribe.

"This institution alone shall have the sole right to use the title "The National Conservatory of Music' and shall enjoy all privileges of a government institution, such as the use of the United States mails, the use of the Congressional Library, and the like. The executive headquarters of the general board of regents and of the director general shall be located in Washington, District of Columbia. The main conservatory shall be located in accordance with the decision of the general board of regents."

Control by Board of Regents

It is further provided that this "National Conservatory of Music shall be under the control of a general board of regents consisting of the President of the United States, the president of the Senate, the speaker of the House of Representatives, the chairman of the Senate Committee on Education, the chairman of the House of Representatives Committee on Labor, who shall appoint a director general and an advisory board of directors.

"The director general shall be a professional musician, or have a thorough education in music, with administrative ability and of good character. The advisory board of directors shall consist of fifteen members. Five of such members shall be professional musicians of high standing and achievement, five members selected from organizations (national and musical in character) and five members, two of whom shall be eminent educators, to be persons of executive ability and administrative capacity."

Referring to the establishment of the branch conservatories the bill says: "The general board of regents shall have power to select sites and purchase or accept by gift the necessary grounds for the purpose of erecting and maintaining such conservatory or its branches. They shall have power to accept gifts for the purpose of encouraging musical education in general or act as custodians of funds given or donated for the purposes aforesaid."

Co-operation with Other Bodies

An important provision of the bill is that "the director general, with the assistance of the advisory board, shall prepare plans by which the conservatory may co-operate effectively with organizations and groups who are endeavoring to promote music in any line, in community work, in schools, or in aiding American composers, artists and musicians in general, in order to encourage musical education in this country, and shall prepare plans to bring music into the rural districts in order to make rural life more attractive."

The measure also provides that "the director general, with the assistance of the advisory board of directors, shall fix the standard for admission of pupils to the various departments of the conservatory. They shall fix the number of students to receive free scholarships by competitive examinations according to rules prescribed by the general board of regents and shall fix the tuition fees for paying students. They shall also prepare a curriculum of studies for the different grades of the national conservatory.

Requirements for Diplomas

"The general board of regents, through the director general and with the approval of the advisory board of directors, shall have power to grant degrees or diplomas or certificates of merit or recommendations to pupils and to music teachers of good standing who have complied with the standards and regulations of teaching required by the general board of regents, or who have successfully passed an examination as prescribed by the director general. Diplomas from conservatories or music schools of high standing or certificates from music teachers of authority may be taken in lieu of examination, as approved in each case by the director general."

\$50,000 Appropriation Asked

A preliminary appropriation of \$50,000 is made by the bill for the purpose of organizing the national conservatory and in order to meet such other expenses as may be incidental in the work of establishing the conservatory.

Those who are interested in the pas-

sage of this measure have expressed the hope that the musical leaders of the country will place themselves solidly behind the Fletcher Bill and give it the necessary support to demonstrate that there exists a real sentiment favoring the establishment of such a music conservatory. An indifferent or apathetic attitude on the part of the country's musical leaders and prominent musicians at this time, they state, may serve to prevent the bill's enactment, and thus postpone realization of the project for a national conservatory, at least for some years.

Berta Levina, contralto, who during the past eight months has been appearing with success in Europe, recently returned to this country and will make her first appearance this season with the Philadelphia Grand Opera in "Rigoletto" on Feb. 5.

Elsie Luker, Contralto, Turned from Pianist's to Vocalist's Career



Elsie Luker, Contralto, Who Will Give a New York Recital at the Barbison-Plaza on Feb. 16

Elsie Luker, contralto, protégée and pupil of Nevada Van der Veer, noted contralto, will give a recital on Feb. 16, in the Barbizon-Plaza Concert Hall,

Miss Luker, who was formerly an accompanist, has played for many prominent artists. She undertook the study of singing only two years ago.

BRAUN FORCES HEARD

Faculty and Student Members of School Give Pocono Programs

POTTSVILLE, PA., Jan. 20.—During the Christmas holidays, the guests of Pocono Manor Inn were regaled every evening with musical programs by members of the faculty and pupils of the Braun School of Music, of this city.

The Girls' Chorus of forty voices, under Margaret Dunn, was heard. The School Trio, comprising Walter Morris, violin; Leo Minnichbach, 'cello; and Lee Berger, piano, was also well received. Soloists during the week were Martha Adamson and Ethel Noel, sopranos; Margaret Dunn, pianist, and Thelma Hock, dramatic reader.

The organizations were so well received that they have been engaged for a return date, on the weekend of Feb. 22, at the hotel.

Arthur Edward Johnstone, dean of the Braun School, addressed the Schuylkill County Educational Society on Jan. 17. The Robert Braun Women's Choral Club, under Miss Dunn, sang a group of numbers. Miss Adamson was

Pupils of Mary Peck Thomson Heard with Chicago Symphony

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heard in several soprano solos.

CHICAGO, Jan. 20.—Anna Burmeister and Margaret Wood, sopranos, and Margaret Gent, and Maurine Perzybok, contraltos, were soloists in the Bloch Symphony, "Israel," given at the regular Friday afternoon and Saturday evening concerts of the Chicago Symphony recently, Frederick Stock, conducting.

Agatha Lewis, Miss Burmeister, and Miss Wood, were the soloists in the Pierne's cantata, "The Children at Bethlehem," given here recently.

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ACTIVITIES IN THE STUDIOS

La Forge-Berûmen Artists Heard in Concert and on Radio

The La Forge-Berúmen Studios were the scene of an interesting concert the evening of Jan. 9. The program was opened by Mary Tippett, coloratura soprano, who sang a group of Mozart in finished style. Robert Simmons, tenor, sang a miscellaneous group, employing his fine voice with skill. Katherine Philbrick played a group of piano solos brilliantly.

brilliantly

Philbrick played a group of piano solos brilliantly.

Harrington van Hoesen, baritone, gave pleasure with a group of songs in various languages. Kathryn Newman sang with her usual verve, her rich coloratura voice being produced flawlessly. Phoebe Hall, pianist, gave excellent interpretations of a group of compositions by Scriabin, and Hazel Arth, contralto, contributed an interesting group with the able assistance of Phil Evans at the piano. To conclude the program Miss Newman and Mr. van Hoesen sang a duet from Mozart's "Magic Flute."

Miss Newman and Mr. van Hoesen sang with great success at the Biltmore Morning Musicale on Jan. 9. Frank La Forge, their teacher, accompanied them at the piano. Miss Newman has been engaged to appear with Gigli in Washington, Montreal, and Boston.

The La Forge-Berúmen musicale over WEAF on Jan. 8 was given by Milford Jackson, baritone, and Katherine Philbrick, pianist. Phil Evans was at the piano for Mr. Jackson.

The radio musicale on Jan. 15 brought the following young artists before the

piano for Mr. Jackson.

The radio musicale on Jan. 15 brought the following young artists before the microphone: Mary Tippett, soprano, Phoebe Hall, pianist, and Beryl Blanch, accompanist. Miss Tippett sang with flexibility and beautiful tone quality the Mad Scene from "Lucia" and three Mozart arias. Beryl Blanch played the accompaniments artistically. Miss Hall gave evidence of fine pianistic attainments in her two groups of solos.

ments in her two groups of solos.

Mr. La Forge played the accompaniments for Dusolina Giannini at the Plaza Hotel on Wednesday evening,

Maude Douglas Tweedy Pupils Heard in Recitals

Evelyn Wunderlich, soprano, and Dave Finn, baritone, pupils of Maude Douglas Tweedy, gave a joint recital at the studio of their teacher on Dec. 7. A diversified program was presented with Daniel Wolf at the piano.

sented with Daniel Wolf at the piano. Songs by American composers were in the majority, and included "One Night and You" by Mr. Wolf.

On Dec. 15 the third analysis recital was given. Those taking part were: Jeanne Palmer Soudeikine, Florence Paul, Esther Jacobson, Emily Boyle, Evelyn Wunderlich, Elizabeth Parchinger, Florence Roetger, Giovanni Morelli, Howard Tompkins, Frederick Herbst, Edward Finney, John Roberts, Donald Fiser, Duane Ellingham, Dorothy Wilde, Marjorie Harris, Sally Cervini, Dorothy Allen and Christine Sims.

Sims.

Mme. Soudeikine was heard in recitals at Hamilton College on Jan. 12 and in the Town Hall. New York, on Jan. 17, with Frank Chatterton at the

12 3

Frederick Schlieder Enjoying Successful Season

During the past Summer, Frederick Schlieder, teacher, author and authority on "Creative Music," gave intensive courses in New York, Berkeley, Cal., and Denver, Col., to the largest groups in the eight years' existence of these classes. Teachers trained in his method are now teaching privately and in educational institutions throughout the country. country.

During the present Winter, Mr.

Schlieder is again dividing his time between New York and Philadelphia, teaching both privately and in musical institutions. His plans for next Summer again call for intensive courses, for which he has received offers from many sections of the country.

Adelaide Gescheidt Holds Conference Class at Her Studios

Adelaide Gescheidt held one of her unique conference classes in her studios on the evening of Dec. 17. Before a large audience of her pupils and those of her assisting teachers, Miss Gescheidt gave an illuminating talk on her discoveries in the realm of voice development. Many points in her method of vocal training were demonstrated effectively by several of her students.

Following the lecture five of Miss Gescheidt's younger pupils gave a program. Elizabeth Warren, soprano, sang with fine regard for nuance songs

ang with fine regard for nuance songs y Schumann, Debussy, Lully and Rum-nell. Frederika Schatz, contralto, dismell. mell. Frederika Schatz, contralto, dis-closed a rich, flexible voice in German Lieder and songs by Cadman and Dick-son. Strauss's "Zueignung" and a group in English showed John D. Arf-mann's well-placed tenor voice to ad-vantage. Sara Jane Gilligan, seventeenyear-old sourano, sang numbers by Lalo, Grieg and Henschel with much poise and beauty of tone, as did Philip Whitfield, bass-baritone, a group of songs and arias. Helen Huit accompanied the young artists excellently.

Artists from Warford Studio Heard in Concert and Opera

Michael Gitowsky, bass-baritone, who coached with Claude Warford during the Paris Summer session, made an outstanding success with his Berlin recital and, later, with the Russian Opera Company at the Champs Elysées Theatre in Paris.

pany at the Champs Elysées Theatre in Paris.

Wolfgang Schlubeck, tenor, has returned to New York from Berlin to resume his work at the Warford Studios.

William Hain, tenor, was heard in a recital at the Hotel Plaza on Jan. 13.

Barry Devine, baritone, has been engaged for appearances by the Chaminade Club of Staten Island, at Plainfield, N. J., and Hartford, Conn.

nade Club of Staten Island, at Plainfield, N. J., and Hartford, Conn.
Ralph Thomlinson, baritone, has been selected as the soloist for the regular Sunday meetings of the Humanists at the Barbizon-Plaza.

Stanwood Dakking toward Till

the Barbizon-Plaza.
Stanwood Dobbins, tenor, and Edgar
Laughlin, baritone, were in the Little
Theatre Opera Company's recent production of "The Marriage of Figaro."

The Fralor Sisters, soprano and contralto, made a successful debut last week when they sang for the Daughters of the American Revolution at the

Pupils of Ellen Kinsman Mann Heard in Varied Programs

CHICAGO, Jan. 20.—At a recent tea given by Ellen Kinsman Mann, teacher of voice, in her Fine Arts Building studio, a large number of guests heard several of Mrs. Mann's pupils in a short program. Those appearing were Muriel Ratcliff, Orma Ewing, Adeline Bullen, Hellen Kelley, Edith Fllsworth, Edith Mansfield, Esther Curtis Ament, Merle Benedict, Anite Foster, Kathleen Syrain and Doris Morand.

Doris Morand.

Doris Morand, pupil of Mrs. Mann, sang at the Oak Park Baptist Church on Dec. 7 and at the Second Presbyterian Church on Dec. 10.

Kathleen March Strain and Constance March Jenks were heard in programs.

Kathleen March Strain and Constance March Jenks were heard in programs of duets before the Daughters of 1812, at the Auditorium Hotel on Dec. 3 and before the Three O'Clock Club of Oak Park on Dec. 2.

Merle Benedict was soloist at the Methodist ministers' conference in the Chicago Temple on Dec. 15.

Musicale Given at Studio of Alessandro Alberini

Alberini

A musicale and reception was given at the studio of Alessandro Alberini in the Hotel Ansonia on Wednesday afternoon, Jan. 7, in the series of monthly musicales, which are given for invited guests and are to be considered more in the nature of workshop exhibits than finished concert performances.

On this occasion the singers were Agnes Strauss, Mabel Jackson, Julia Weil, sopranos; Edith Klein, mezzosporano, Nicholas Vasilieff, tenor, and Harry Lundy, baritone. They were heard in songs and arias, including songs by Roland Farley and A. Walter Kramer, both of whom were present.

Martha Attwood introduced the singers and presided at the piano.

Pupil of Alice Bates Rice Is Soloist with Medford Choral Society

Boston, Jan. 20.—Ruth Randall Blakeley, an artist pupil of Alice Bates Rice of this city, was engaged to sing the solo soprano part in the "Messiah" with the Medford Choral Society on Jan. 12.

CLEVELAND SCHOOL MARKS TENTH YEAR

Institute Has \$100,000 Gift-Bauer Speaks at Celebration

CLEVELAND, Jan. 20 .- The decennial anniversary of the Cleveland Insti-tute of Music was celebrated at luncheon held at the University Club on Dec. 10, when 500 patrons of the school gathered to hear Harold Bauer, pianist, who was speaker and guest of honor. As a complete surprise to faculty, trustees and guests, came the announcement of a \$100,000 gift of an anonymous donor to the endowment fund of the institute, the firm foundation of which has been laid by Mrs. Franklyn B. Sanders, director. The splendid and thorough education splendid and thorough education given yearly to approximately 900 music students, and the cultural contribution which the institute gives to the community were mentioned.

Mr. Bauer lauded Mrs. Franklyn B.

Sanders, director, the faculty and the many friends of the institute.

Necessity for Subsidy

"Cultural institutions can never be self-supporting," said Mr. Bauer. "Progress in civilization and culture can only be achieved in service and sacrifice." sacrifice.

He urged the institute to take the lead in Cleveland to encourage the amateur to lift up his voice again.

Following Mr. Bauer's address, a student program won the audience's hearty approval in violin, piano, voice and flute solos, as well as selections by the Madrigal Chorus and the fifty-Senior Orchestra, conducted by Beryl Rubinstein.

Faculty members who have been with the institute since its inception are: Beryl Rubinstein, dean of the faculty and head of the piano depart-ment; Victor De Gomez, head of the 'cello department; Carlton Cooley of the strings department; Ruth Edwards and Dorothy Price of the piano depart-

Lois Bennett, soprano, was heard recently in Montclair and Maplewood,

CINCINNATI COLLEGE FORCES GIVE CONCERTS

Faculty Members and Students Heard in Instrumental and **Vocal Lists**

CINCINNATI, Jan. 20. - A number of musical programs have been given at the College of Music since its opening in September. The first chamber music concert was given by the College of Music Trio, composed of Dorothy Stolzenbach Payne, pianist; Emil Heermann, violinist, and Walter Heermann, 'cellist, and included the first performance in America of Cassado's Trio in C Major and an arrangement for trio of the Respighi's "Antique Arias and Dances," made by Walter Heermann.

The second chamber concert included Rabbi James G. Heller's "Little Suite" for clarinet and string quartet, and the first performance in America of the Boccherini Trio in G Major for two violins and 'cello, discovered in 1929 in the library of the Paris Conservatoire. Joseph Elliott, solo clarinetist of the Cincinnati Symphony, was the guest artist. The quartet was composed of Emil Heermann and Ernest Pack, violinists; Uberto Neely, violist, and Walter Heermann, 'cellist.

Student Orchestra Heard

The College of Music Student Orchestra gave its first concert of the season recently. The soloists were Walter Pulse, barltone, from the class of H. Howard Brown; Jewel Litz, violinist, pupil of Ernest Pack, and John Quincy Bass, pianist, pupil of Ilse Huebner. The "Polovetzian Dances," by Borodin, were given by the college orchestra and the college chorus of 100.

Dorothy Stolzenbach Payne, pianist, was presented in recital recently, in a program including works of Bach-Liszt, Chopin, Brahms, Ravel, Debussy and Grainger.

Sarah Yancey Cline, head of the pubschool music department, led the College Chorus and a string orchestra in Christmas carols and Joseph W. Clokey's cantata, "When the Christ-Child Came," in a recent concert.

Rare Old-Time Music Unearthed in Turin

TURIN, Jan. 10.—Professor Luigi Torri, already known by his discovery three years ago of a precious collection of old-time music, has just unearthed another collection of musical works of high artistic and historical value. consists of 200 volumes, cluding rare eighteenth-century editions and also hitherto unknown MSS., among which are numerous autographs of Corelli, Stradella and Vivaldi.

The collection has been gener-ously acquired and given to the State by Filippo Giordano, and it will be kept in the National Library at Turin. Professor Torri was assisted by the Mar-chese Faustino Curlo and by Professor Alberto Gentili. The latter has been able to identify an anonymous and untitled MS. as the opera "San Eustachio," composed by Marazzoli on a libretto by Cardinal Rospigliosi. This opera, the music of which was hitherto unknown, was performed in Rome in 1643.

Vienna to Hear Strauss Version of Mozart Opera

(Continued from page 8)

the stage. The younger Mozart—the composer of the period before the opera "Escape from the Seraglio"—gave way to the later Mozart. But the "Seraglio" was written in the same year as "Idomeneo." In none of Mozart's early operas does he approach so close to his works of dramatic maturity as in the latter work. One can notice this in every scene.

Many endeavors were made to save

this chef d'oeuvre inconnu for the stage. Unaltered performances were tried. I have before me, as I write, the review of the first of these, given in 1879 at the Vienna Opera after a lapse of sixty years. It speaks of the enthusiasm of the Viennese public but describes the text as "impossible" and prophesies no duration for efforts at resuscitation-a fact which was, indeed, not difficult to predict. Those who are still able to secure Hanslick's published criticisms in the library may read the article, which is characteristic of its

E. J. Dent, in his book on Mozart, mentions various ways in which the work might be made supportable. But we have rather Dent the musicologist-whom we admire-than the practical musician speaking.

Attempts to Revive Work

In Vienna and Salzburg a more ra-tional solution was sought during the last year by a few persons. I myself was asked to submit to the Vienna Opera direction suggestions for a revision of the work. I did so, but left the structure of the opera unaltered. Lothar Wallerstein, the stage director of the Opera, went much further in the version which he prepared for Strauss. He induced the latter to acquiesce to a more thorough musical reworking than I had asked of him (for my text also was meant for Strauss). Wallerstein, who was at first to work with me, has alone arranged a quite new libretto-no translation or revision, but a completely original text. I shall send you a report after the first performance, when the new piano score, which is now on the press, will have appeared.

From what I have heard of the work in its new form, only the outlines of

the action and the characters remain as they were, with the exception of Electra. It was not considered well to use again a figure of opera so well known in other works, and to reveal her in a role where she has nothing to do but exhibit fits of jealousy. In her place a character known as Ismene has been substituted. Moreover, she is now no rival of Ilia, but only op-poses the marriage of Idamante with a stranger because of patriotic reasons.

work on his new opera "Arabella, which he is composing on a text left by the late Hugo von Hofmannsthal.

The performance of "Idomeneo" in

its new form is being anticipated with great interest and will bring many guests to Vienna, in particular critics from many cities of Germany. It was planned to give the work on Jan. 27, the anniversary of Mozart's birth, but the premiere had to be postponed until the early part of March. The Munich



Wurthle and Son, Salsburg The Mozart Statue in Salzburg, the City of the Composer's Birth, Which Will Give Prominence to His Works at Next Summer's Festival

The number of arias and recitatives has been cut down, and the latter are always accompanied by full orchestra. room has been made for choral numbers and scenes for the ballet. Besides retouching the original music in many places, Strauss has composed a new ensemble for the finale, sixty pages of full score in his own hand. For the sake of this revision, on which he spent all of last Summer, Strauss interrupted

Opera also plans to perform the new version, as the work was first written for that city. It has already been scheduled for the Munich Festival next Summer. It is also possible that the Strauss adaptation of the Mozart work will find a place on the Salzburg Festival this year, although not announced in the program which has been issued some six months in advance of the

Opera in Paris

(Continued from page 40)

stitutions. The division of the repertoire and the exchange of artists are two points which would benefit by mutual co-operation. There are several works at present figuring on the repertoire of the Opéra which could be more effectively produced at the Opéra-Comique, and vice versa. With regard to the exchange of artists, the fact that Mlle. Yvonne Brothier, one of the leading artists of the Opéra-Comique, sang the principal role in Alfred Bruneau's op-era "Virginie," recently produced at the Opéra, may be taken as a prelude to further developments along this line.

It is becoming daily more apparent that something must be done to raise the artistic prestige and assure the economic existence of official opera in Paris, and it would seem that the association of three lyric theatres, each with its particular sphere of action, pre-cluding all rivalry, mutually aiding and sustaining one another, would ease the situation considerably and be therefore

a consummation devoutly to be wished.

A bright spot in the city's operatic firmament is the Paris Russian Opera, of which some account was given in my article last month. During December this company added two operas and one ballet to its repertoire, all three produced with the greatest success. The operas were "The Tsar's Bride," by Rimsky-Korsakoff, and "Roussalka," by Dargomijsky. Although announced as novelties in Paris, both these works were heard here in 1912, during the season of Russian opera given at the Châtelet. But they were gertainly now Châtelet. But they were certainly new to the majority of the Parisian public, and may be considered at least as quasi-novelties. The ballet, given on the same bill with "The Tsar's Bride," was Stravinsky's "Petrouchka," hitherto in-separably associated here with the name of Diaghileff.

"The Tsar's Bride," which was first produced by the Private Opera Company of Moscow in 1899, does not represent Rimsky-Korsakoff at his best. Some years ago Rosa Newmarch wrote that it was perhaps the most popular of all his operas, "possibly because its nationalism is less strenuously demon-

strated than in some of its prede--and successors also, she might have added. This argument will not hold good at the present day, I musical nationalism is fear, for vogue and we like works that have the genuine tang of a strange land about them. There is no doubt that the lack of strongly accentuated nationalism in "The Tsar's Bride" constitutes a draw-back in the eyes of the public today, and places it, in point of interest, below the other operas of Rimsky-Korsa-koff thus far produced by the Paris Russian Opera

A Melodramatic Plot

The plot, based on a drama by the Russian author Mey, is very melodramatic. It concerns a four-square drama of love and jealousy, complicated by magic love potions, slow poison, and the despotic will of Ivan the Terrible. In the end three of the principal characters meet a violent death, and a fourth, the beautiful young heroine of the drama, who becomes Tsarina against her will, turns mad, Ophelia-

The music is by no means the most

brilliant or effective written by Rimsky-Korsakoff; its simplicity may have been intentional, but nevertheless it hints somewhat at a lack of inspiration. Michel Steiman's excellent conducting made the score as interesting as it was possible for it to be.

An opera of this sort naturally requires great histrionic ability on the part of the performers in order to appear convincing. In this respect the members of the Paris Russian Opera leave little to be desired: they have a natural sense of the stage, a fine knack for make-up, and a wide command of emotional expression. The chorus, as previously remarked, is excellent.

Stravinsky's "Petrouchka," with the choreography arranged by Bronislava Nijinska and the settings designed by Alexandre Benois (co-author with Stravinsky of the libretto), was chiefly remarkable for the extremely skillful and effective manner in which the street scenes of the first and last tableaux were handled. The continual riotous movement on the stage was an exact counterpart of the capricious and intricate polyphony of the orchestra. There was no need to divide one's attention between the choreography and the music, for they mutually explained and completed one another. It was a perfect synthesis.

Dargomijsky Opera Sung

In "Roussalka" (The Water Nymph), produced for the first time at St. Petersburg in 1856, Alexander Dargomijsky, who was perhaps the first composer to realize the many-sidedness of Russia's national music, aimed to bring out the dramatic and humorous elements of the latter, in contrast to the purely lyrical aspect, which his predecessor Glinka had emphasized al-

most exclusively in his operas.

The story of "Roussalka," combining in an ingenuous and attractive manner the human and the supernatural, taken from a poem by Pushkin, which is in turn based upon Russian folklore. A miller's daughter is loved by a Prince, who one day forsakes her to marry a woman of his own rank. unhappy girl thereupon drowns herself and becomes a "Roussalka," or water sprite, haunting the streams and dark forest pools. The miller goes mad. forest pools. The miller goes mad. When the Prince, torn by remorse and memories of his former love, revisits the site of the now forsaken mill, the old man hurls him into the stream. final tableau shows the Prince united to his Roussalka in the mysterious haunts of the water sprites.

The second act, depicting the mar-

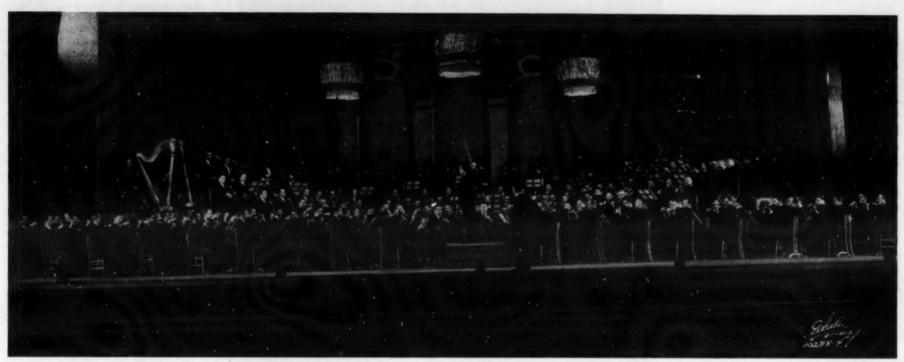
riage of the Prince, provides the spec-tacular element of the opera, with some very attractive ballet numbers. these, the most impressive was the gipsy ballet—a wild frenzy of dancing which was yet perfectly controlled and co-ordinated in its seeming unrestraint. This number was enthusiastically applauded and had to be repeated. Mme. Nijinska again scored a well-merited success with this fine piece of work.

Dimitri Smirnoff, with his fine voice and distinctive style, was an admirable Prince. His aria in the third act was encored. Mme. Ermolenko-Youjina was a charming and vocally excellent Roussalka. Chaliapin was superb in the role of the Miller.

Mary Peck Thomson Honored

Boston, Jan. 20 .- Mary Peck Thomson, prominent vocal teacher of Chicago, was the guest of honor of the Founder President and Executive Board of the Musical Guild at a reception given by the Founder President and Executive Board of the Musical Guild recently.

World's Largest Orchestra Represents Many Lands



The Roxy Symphony of 200 Players, Under Erno Rapee, Which Is Giving a Series of Weekly Concerts with Noted Soloists in the Roxy Theatre on Sunday Mornings at Eleven O'clock. The Proceeds Are Devoted to the Relief of Unemployed Musicians

NEW YORK now offers its musical public what is probably the largest symphony orchestra in the world. This large group gives concerts every Sunday morning at 11 o'clock at the Roxy Theatre, with noted soloists.

Erno Rapee, conductor, who organ-

Erno Rapee, conductor, who organized the orchestra and developed it to its present proportions of 200 men, in conjunction with the American Federation of Musicians, is justly proud of its personnel.

A Cosmopolitan Orchestra

The cosmopolitan character of the orchestra is one of its interesting features. Eighteen nations are represented: France, Russia, Roumania, Hungary, Belgium, Germany, Norway, Poland, Galicia, Greece, Austria, Bohemia, Italy, Holland, Venezuela, Uruguay, Canada and the United States.

It may be surprising, to those who think America cannot rank with Europe in producing fine musicians, to learn that twenty-two members of the orchestra were born in this country and received the major part of their instruction here. This number far exceeds the representation of any other country. The first violin section has eight American-born citizens, including Josef Stopak, concertmaster.

Experienced Players Represented

Another reason for the Roxy Symphony's ability to perform every type of music may be found in the experience of the individual members. Soloists who have appeared in famous concert halls, men who have played in noted symphony and operatic orchestras both in this country and abroad, as well as members of such bands as

Goldman's and Whiteman's, are to be found in the chairs. Some of the members have combined concert, symphonic and jazz experience.

Cornelius van Vliet, among the recently added musicians, has been a solo 'cellist in several of the best known symphonies, including the Concertgebouw Orchestra in Amsterdam, the former National Symphony, and the New York Philharmonic. He has played under such distinguished conductors as Toscanini, Mengelberg, and Bodanzky.

Played Under Noted Leaders

David Gusikoff, percussionist, born in New York, played in Goldman's Band and the Cleveland Orchestra before joining the organization. Florence Wightman, harpist, was formerly a member of the faculty at the Curtis Institute of Music and later a solo

player with the Cleveland Orchestra. Frank Siegrist, trumpeter, who was for years soloist with Paul Whiteman and played under the baton of Victor Herbert, has written songs and is the author of several textbooks.

Peter Strano, member of the oboe section, was instructed by the Italian composer, Mascagni, and has played in the Russian Symphony, the New York Symphony under Walter Damrosch, and the New York Philharmonic from 1918 to 1925. He has played under Richard Strauss, Toscanini, Mengelberg, Wilhelm Furtwängler and Josef Stransky.

Mr. Stopak, concertmaster, studied with Max Bendix, Ovide Musin, and Jacques Thibaud. He made his debut in Carnegie Hall and has been guest artist with the New York, Baltimore and Reading Symphonies.

EVENTS IN DALLAS

Hallie Stiles Sings for Woman's Club— Fort Worth Composer Lectures

DALLAS, TEX., Jan. 20.—The music committee of the Dallas Woman's Club presented Hallie Stiles, soprano, in recital on Dec. 9. Miss Stiles disclosed a voice of lovely quality and wide range and sang a pleasing program with excellent taste. The accompanist was Paul Van Katwijk, conductor of Dallas Symphony Orchestra and dean of music at Southern Methodist University.

The committee also sponsored a lecture by William J. Marsh of Fort Worth on "Music of the Church" on Dec. 5. Mr. Marsh is the composer of "Texas, My Texas," state song.

The next lecture in this series will be on "The Order of the State of

The next lecture in this series will be on "The Orchestra and Its Literature," by Alexander Keese, director of the programs of station WFAA, on Jan. 13.

on Jan. 13.

Mr. Van Katwijk, pianist, and Ethel Rader, soprano, gave an interesting program in McFarlin Auditorium on Dec. 15. Miss Rader sang songs by Mozart, Donaudy, La Forge and Seiler.

Mr. Van Katwijk's groups comprised works by Debussy, Sgambati, Chopin and Schumann. Miss Dora Poteet was at the piano for Miss Rader. MABEL CRANFILL

Alda Astori Heard in Recital in Casa Italiana Auditorium

Alda Astori, pianist, a graduate of the Milan Royal Conservatory, was heard in a recital in the Casa Italiana auditorium at Columbia University on the evening of Jan. 17. The program included Respighi's transcription of Old Airs and Dances for the Lute, a Concerto Grosso by Vivaldi, arranged by Stradal, and shorter numbers by Castelnuovo-Tedesco, Pizzetti, Casella, Respighi and the recitalist. The audience received the young artist enthusiastically.

Mr. and Mrs. Philip James Give Reception

A reception was given by Mr. and Mrs. Philip James at their home on Central Park West in honor of Mr. and Mrs. Cecil Smith on Saturday afternoon, Dec. 13. Many prominent musicians were among the guests who

came to meet the Smiths, who are enthusiastic chamber musicians in Montclair, N. J. During the afternoon the La Salle String Quartet played an informal program of compositions of Mozart and others.

Greeley Philharmonic Gives Concert

GREELEY, Col., Jan. 20.—The Greeley Philharmonic, J. DeForest Cline, conductor, was heard in a concert in the High School Auditorium on Dec. 14. The program included Hadley's Overture "In Bohemia," Liszt's "Les Préludes," two Spanish Dances by Moszkowski and Mr. Cline's Orchestral Suite on themes from Stevenson's "A Child's Garden of Verse."

Mrs. Donald R. McArthur, soprano, was the soloist, singing songs by Campbell-Tipton and Curran to the piano accompaniment of Mrs. Andrew Hormuth.

Ralph Thomlinson, baritone, has been engaged as the regular soloist of the First Humanist Society of New York, the meetings being held at the Barbizon-Plaza each Sunday morning at eleven o'clock.

Budapest Quartet Heard at Meeting of "The Bohemians"

At the fourth meeting this season of "The Bohemians," in the Harvard Club on Jan. 5, the Budapest String Quartet, which recently arrived for a first American tour, gave a fine performance of Smetana's Quartet "Aus meinem Leben." Alexander Kurganoff, tenor, sang impressively a group of eight songs by Schubert, Schumann, Rachmaninoff and Tchaikovsky in German and Russian. Horace Britt, 'cellist, and Louis Letellier, bassoon, played Mozart's Sonata in B Flat Major for these instruments. Valentine Pavlowsky was at the piano for Mr. Kurganoff.

Jeannette Vreeland to Sing in Ninth Symphony under Sokoloff

Jeannette Vreeland will be a soloist in Beethoven's Ninth Symphony with the Cleveland Orchestra under Vladimir Sokoloff on April 23 and 25. Other major orchestras with which the soprano will sing during the season include the Philadelphia Orchestra and the Detroit and Cincinnati symphonies.

Developing the Negro's Genius for Melody

By JOHN A. WHITE

HE response of the Negro to music is singularly ready, and so sure that it leads one to inquire whether through this response, if rightly directed. might not come the main developing

Those who know him best accord the Negro a sincere aesthetic nature. His love of dress and finery, however crudely expressed, is in a manner evidence of this; so is his love of color, though often this manifests itself pervertedly enough. A sensitiveness to natural beauty of scenery and physical environis almost universal in the race despite the ugly surroundings in which individuals are forced to live.

But it is in music that this aesthetic sense shows its liveliest development. There is hardly a Negro so poverty-stricken that he may not possess a musical instrument of some sort; and many a boy, working hard week in and week out for a small wage, will yet save enough to buy himself music les-The case is not unique of the boy who, working with stiff hands all day at the carpenter's trade, devoted nearly the whole of his savings and all his time in evenings to taking a correspondence course in piano lessons. Think of the discouragements this sug-To him, however, it was the animating force of his existence.

Love of Music Inherent

If a Negro plows a furrow, he does it with a tune; and he paddles a canoe to some susceptible rhythm. The clatter of a tin pan is suggestive of beguilement to the solitary walk of any child, but observe a colored boy with this primitive medium of expression; note what inspiration it furnishes him for ingenious and highly embellished rhythms which he whistles or sings with immeasurable delight. As with all undeveloped peoples, the Negro perhaps more than most uses music to charm away superstitious and malevo-

lent fancies.

Marked as a race characteristic is the inherent feeling for harmony. Compare the Negro in this respect with the average white person. It is rare enough to find individuals or groups of white singers who have the instinct for harmonizing a melody, whereas with Negroes this ability is almost universal. If there are but two or three singers, each will take a different part in order to make the harmony as full as possible. If a lad is within hearing distance of any instrument carrying a melody, he will whistle, not with the melody, however assertive, but will add

Strong Feeling For Harmony

Still more remarkable is to hear a boy whistling or singing by himself, carrying the melody until it reaches some point where the feeling is strong for the tonic or dominant note, let us say. Then suddenly he will leave the melody to carry itself in the mind, while he takes a bass note to give emphasis to a modulation or climax, re-turning to his melody with an inerrant instinct when it would weaken or be lost. Nor is this an exceptional in-

Of course, the harmonies the Ne-groes use are likely to be simple (as would be expected with a music-loving though musically uneducated people), being confined mainly to sixths and thirds and similar combinations with



"The Jazz Band"; Karl Hofer's Impression of the Spirit of Modern Syncopated Dance Music. This Form of Melody Has Somewhat Unjustly Come to Be Associated with the Negro, Who Has Shown His True Creative Powers Strikingly in Higher Fields

but little movement to related keys. Still, in some of the plantation melodies, a very fine feeling for harmonic effects is evident, even though studied combinations of notes may not be used.

It is easy to see ways in which this love of music may serve as an educative force. One educator tells an anecdote about a singer in a band of workmen, who came under his observation. The latter was besought by his companions not to sing a particular tune, for it "made them work too hard." The same authority states that men are often hired as laborers solely for

their ability to incite their associates to work through the rousing quality of their songs. This energizing influence of music is not without its value to a race naturally indolent and ease-loving.

But a far greater value is to be found in the cheerfulness it gives the Negro under conditions that would drive white men to apathy. Observe a Negro at the end of a hard day's work, into which, it may be, entered bitterness, race prejudice and injustice. He cannot reason as he can feel—this instinctive executive tive creature-and perhaps hate is ready to have its way with him. Bring

him under the influence of music, and his nature is changed. A wholly dif-ferent look is in his face, and the glow-er of ugly resentment is gone. The music has transformed him.

His religion, necessary as it is to him, may not always elevate his ideals, because in it there are often too much superstition and too great perversion of ethical standards. But, under the influence of good music, his emotional nature is guided unconsciously to its best expression. An atmosphere in which this influence predominated might more than any other thing, cause the Negro to attain the highest development of which he is capable.

To what extent this is realized and

striven for among those who are influential in educating and developing the race, it is hard to say. The problem presents many complexities. Above all, dealing with so subtle a mode of reform demands sincere sympathy with the Negro, and requires ample time to prove the serviceableness of what must be at present a more or less unorgan-ized experimentation.

While much is being done in the best schools for the colored people in the South to develop systematically and wholesomely this musical instinct, something yet remains for deliberation. The efforts which are made to preserve the folk-music, to further the instinct for ensemble singing, and to educate the taste of the Negro, are in the highest degree valuable.

Shall He Be Encouraged?

But often one hears some such remark: "Let a colored boy join a band, and he becomes worthless for steady occupation. It absorbs his entire interest." The implication is that we should keep him out of the band. This would no doubt be the simplest mode of dealing with a perplexing difficulty. But is it not a clear confession, on the part of the educator, of insufficient ingenuity or judgment to turn to a serviceable end a surprisingly rich means?

If music is so absorbing to the Negro, why not devise some way of making it serve systematically to promote his rational activities, and to turn to account his exuberance? Or let the Or let the band music be of such quality that it will train his mind, rather than add to his native emotionalism. Again, in-stead of accepting as final the strong inclination to the brass instruments which the Negro manifests, why not experiment with and encourage the playing of the more subdued instru-ments? Above all, let him study the kind of music which has the most ennobling effect upon the race, and by its free use make the most of its influence.

New Type of Teaching Needed

It is a matter to consider whether the almost exclusive following of Northern methods of presenting music to students is likely to be productive of the best results in Southern institu-tions. To a certain extent, this subject as taught to the whites has value to the Negro as well; but with his peculiar temperament, does he not need distinct modifications in the manner of teaching?

Surely the best results may be expected when that genius arises who, while feeling the full value to the Negro of the more conservative, finely tempered and intellectual music of the white man, will yet give recognition to the unique musical aestheticism of the black man. This genius will evolve from the Negro's native songs, and in accordance with his racial potentiality, that music which will spiritualize the Negro's emotionalism, train his mind, and preserve his artistic individuality.

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CINCINNATI MEN PLAY TCHAIKOVSKY

Bakaleinikoff Leads Slavic List-Noted Recitalists Presented

CINCINNATI, Jan. 20.—For its first concerts after the holidays, the Cin-cinnati Symphony was heard in an all-Tchaikovsky program in Emery Auditorium on Jan. 9 and 10. In Mr. Reiner's absence from the city, Vladimir Bakaleinikoff, assistant conductor,

appeared as guest conductor.

The program was opened with the "Romeo and Juliet" Overture. Glazounoff's orchestration of the Andante funèbre from the E Flat Minor Quartet was excellently done. The Suite from the ballet, "The Lake of Swans," and the Fourth Symphony completed the program. In the symphony both conductor and orchestra were heard to best advantage.

Joseph Szigeti, violinist, gave an outstanding recital for the Matinee Musicale Club in the Hotel Gibson ballroom on the morning of Jan. 12. Though he has been heard with the orchestra, this was the admirable artist's first recital

in the city.

Victor Chenkin was presented in a program by the Music Department of the Cincinnati Woman's Club recently, in which he was notably successful.

José Iturbi, pianist, and Lawrence Tibbett, baritone of the Metropolitan Opera, were acclaimed by admirers at recent recitals given under Herman Thuman's management.
SAMUEL T. WILSON